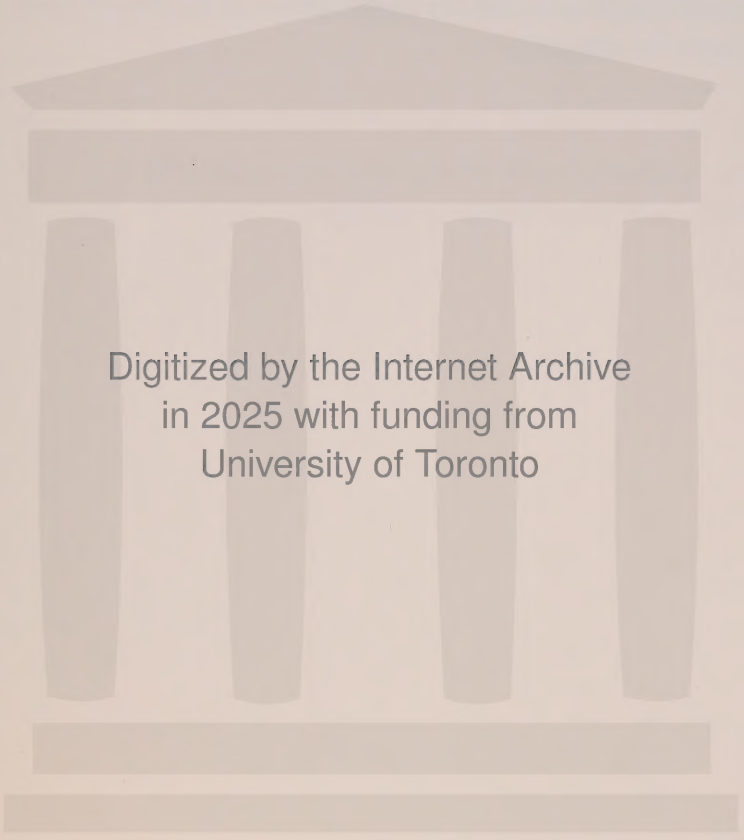
MAXIMUM IMAGINATIVENESS


Digitized by the Internet Archive
in 2025 with funding from
University of Toronto

https://archive.org/details/maximumimaginati00kieb

RB322321

MAXIMUM IMAGINATIVENESS

an exhibition on modern Czech book design (1900-1950) from the collections of the Thomas Fisher Rare Book Library, University of Toronto

Exhibition and catalogue by Ksenya Kiebuzinski,
with the contribution of Tim Klähn

THOMAS FISHER RARE BOOK LIBRARY
28 September to 18 December 2015

Catalogue and exhibition by Ksenya Kiebuzinski
General editors P.J. Carefoote and Philip Oldfield
Exhibition designed and installed by Linda Joy
Digital photography by Paul Armstrong
Catalogue designed by Stan Bevington
Inside cover by Kevin King
Catalogue printed by Coach House Press

LIBRARY AND ARCHIVES CANADA CATALOGUING IN PUBLICATION

Thomas Fisher Rare Book Library, issuing body, host institution

Maximum imaginativeness : an exhibition on modern Czech book design (1900-1950) from the collections of the Thomas Fisher Rare Book Library, University of Toronto, 28 September to 18 December 2015 / exhibition and catalogue by Ksenya Kiebuzinski, with the contribution of Tim Klähn.

Includes bibliographical references and index.
ISBN 978-0-7727-6116-3 (paperback)

1. Thomas Fisher Rare Book Library—Exhibitions.
2. Book design—Czechoslovakia—History—20th century—Exhibitions.
3. Avant-garde (Aesthetics)—Czechoslovakia—History—20th century —Exhibitions.

I. Kiebuzinski, Ksenya, writer of added commentary, organizer
II. Klähn, Tim, writer of added commentary
III. Title.

Z246.T56 2015 686.094371074'713541 C2015-905373-0

Preface

One of the great strengths of the Fisher Library collections centres on the broad theme of the book arts, beginning with examples of medieval manuscripts, ranging through the early efforts of the first generations of printers after Gutenberg, and continuing on to the great achievements of the Renaissance printing houses. These early pioneers were, in turn, taken as models several centuries later, during the revival of interest in creating beautiful books whose text and illustration work together harmoniously to convey a unified message.

This rich background underpins Ksenya Kiebuzinski's detailed exposition of Czech book design in the first half of the twentieth century. Ksenya draws together the disparate streams that coexisted in the country, from the time of its existence as a unified independent state in 1918 to the Communist takeover following WWII. The 'book beautiful' movement was one such strand, with its roots in Czech nationalism and its interest in the arts and crafts of book production. This approach resulted in the creation of limited edition, illustrated books, usually in fine bindings, as desirable objects with aesthetic appeal. Co-existing with this traditional style was the avant-garde approach to book design, featuring innovative and highly original works from a multitude of presses. Collaboration between typographers, illustrators, photographers, authors, and others working in the arts was a key element, and typography was the idiom that helped convey the overall message.

The social and political movements that provide the context to the book production of the period are also well represented in the holdings of both the Robarts Library and the Fisher Library. The extraordinary depth of the Czech and Slovak collections is a testament to the work of Ksenya and her colleagues going back many decades, with strong support from faculty such as Gordon Skilling and others. The collections have been carefully built up by both purchase and donation. The gift of Carl Alexander in 2011 and the endowment set up to support acquisitions by Vlasta Scheybal, in memory of her son Frank Joseph, have provided the bulk of the material on display. Interestingly, two of the items were contributed by the renowned Czech

Canadian writer Josef Škvorecký, presumably brought with him when he left his homeland to continue the tradition by setting up a publishing house in Canada.

I hope you enjoy seeing these wonderful examples of the marriage of text and visuals, typography and illustration, which demonstrate the beauty and potency of a thoughtfully designed book.

Anne Dondertman
Associate Chief Librarian for Special Collections and Director,
Thomas Fisher Rare Book Library
August 2015

Foreword

This exhibition takes as its title the phrase 'maximum imaginativeness' from a 1927 essay by the artists Jindřich Štyrský and Toyen in which they explore the relationship between art and reality. The two came up with their personal –ism, 'artificialism', a concept which for them captured the abstract conscience of reality. It may thus seem paradoxical that an exhibition for which modernist experimentation in art, writing, and book design is central should open with an apocryphal medieval Czech royal-court manuscript ('found' in 1817), and end with a 1941 translation into Czech of a collection of Middle High German lyric poetry, with three editions of Karel Hynek Mácha's romantic poem *Máj* (May) in between. There is, however, logic to this exhibition's organization.

The Czech national revival, with its focus on recapturing the nation's history and ethno-linguistic identity, and the German occupation of Czechoslovakia, serve as bookends to a period of intense artistic creativity, inventiveness, and experimentation in which many –isms came to play, from the turn-of-the-century symbolism to the enduring and highly individualistic mysticism of Josef Váchal, and from the cubo-expressionism of the Čapek brothers to the unique poetism of the Devětsil artists and writers, as well as from pedantic bibliophilism to surrealism. These artistic movements coincided with the development of a distinctive Czech culture, and coexisted during the 1920s and 1930s (and some even into the 1940s). One could organize an exhibition on any one single movement—and the Thomas Fisher Rare Book Library has enough scope and depth to cover each one in the Czech language alone—yet, my intention is to display the range of cultural synergies not limited by aesthetic, ideological, or strict chronological boundaries. And, if not synergies, then certainly the creativity spurred by disputes and differences of opinion between generations and political spectra. The avant-garde cannot be understood without situating it within the historical context of late nineteenth- and early twentieth-century artistic trends, such as art nouveau, naturalism, and symbolism. All these trends, including the avant-garde, had a different impact on the book.

The graphic artist and printer Oldřich Menhart likened the creation of

one of his typefaces to a musical composition, which if not performed would exist only as notes on a written page. For him, a typeface, like a song, required a collective effort: engravers, foundry workers, typesetters, and printers. This metaphor works just as well for producing a book. It, too, is an abstraction of reality which is made manifest to readers not only by its author, but also by its editor, illustrator, typographer, publisher, and printer, as well as the paper and ink manufacturers, and booksellers.

For 'book people' there is more to a book than text, and they read experientially rather than simply for information. The books on display in this exhibition communicate history and timelessness. Fortunately for us, despite the elitist and exclusive quality of the bibliophile editions, and the mass-market draw of the avant-garde publications, the books described in this catalogue are available for casual and serious researchers thanks to a great democratic equalizer—the library. Therefore, we have in the collections of the University of Toronto Library those decorative books that the Devětsil theorist and spokesperson Karel Teige condemned 'to rot in libraries,' as well as those by Váchal which he predicted in 1929 should make book lovers 'happy in some museum two or three generations hence,' as well as all those in between, including the ephemeral linocut covers of Josef Čapek and the wartime drawings of Toyen.

The Czech collections at the Thomas Fisher Rare Book Library and John P. Robarts Research Library have been built both systematically, through purchases of books thanks to the Josef F. Scheybal Czech Collection Fund, established in 1996 by Vlasta Scheybal (1926–2009), and through the generosity of many individual donors, such as Professor H. Gordon Skilling (1912–2001) and Josef Škvorecký (1924–2012). The collections were also greatly enhanced in 2011 by the donation from Carl Alexander of the private library of his father-in-law, Jaroslav Reichl, many volumes of which are included in this exhibition. Of course the acquisition of this material would not be possible without sharp-eyed book dealers with whom our librarians have developed relationships over the years, such as Michael Fagan, John Rutter and Gabriele Ouellette of Ars Libri, our colleagues at Bernard Quaritch Ltd., and Donald A. Heald, and our own dedicated staff who handle gifts, in particular Luba Frastacky (now retired) and Andrew Davidson.

There are a number of other individuals who I wish to acknowledge for their assistance with the exhibition and catalogue. Anne Dondertman, Associate Librarian for Special Collections and Director of the Fisher

Library, has been especially supportive and has helped with some important purchases of Czech avant-garde books. Professor Veronika Ambros of the Department of Slavic Languages and Literatures, and the Centre of Comparative Literature, has provided expert advice to me over the years on a number of significant acquisitions. Her enthusiasm for our general Czech collection, rare books, and Petlice editions is much appreciated. The final selections for the exhibition and the exposition of obscure and interesting details about many of the items would not have been possible without the diligent work of Tim Klähn, who also provided invaluable editing support. Additional editorial assistance was provided by P.J. Carefoote and Philip Oldfield, both of them skilled editors and talented wordsmiths. Lowell Bradshaw has been a constant supporter and has persistently encouraged me to learn, enrich myself, and to take on new challenges. The Friends of the Thomas Fisher Rare Book Library's generous backing for the publication of the exhibition catalogue is most appreciated.

Ksenya Kiebuzinski
Slavic Resources Coordinator,
and Head, Petro Jacyk Central and East European Resource Centre

Introduction:
The Unique Powers of the Czech Avant-Garde

In 1895 a group of Czech writers called for a new approach to literature and criticism. In the manifesto *Česká moderna* (Czech Modernism) they expressed their commitment to world culture, and rejected literary criticism that demanded from literature that it meet nationalist expectations. The group around the manifesto set the ground for the 'expansion' of Czech culture by opening it up to international context and by developing aesthetic criteria informed by contemporary artistic tendencies. In addition, artists from Bohemian lands (Czechs and Germans alike) travelled extensively, while their colleagues such as Guillaume Apollinaire, Paul Claudel, Auguste Rodin, or the Moscow Art Theatre visited Prague. The cross-pollination was also prompted by translations, participation in international exhibitions, and the introduction of new media (film, photographs, and phonographs). New journals provided forums to explore contemporary works of art, and to review modern and historical tendencies in music, fine arts, theatre, architecture, and literature.

The experience of the First World War, the dissolution of the Austro-Hungarian Monarchy, and the foundation of the new Czechoslovak Republic (1918) shaped the art scene of the emerging state and continued the previous expansion. Czech avant-garde artists and writers continued the process of opening up Czech culture to foreign tendencies and to select parts of their own domestic tradition (K.H. Mácha, Božena Němcová, Jan Neruda). Thus Prague became one of the contemporary centres of artistic experimentation. International artists such Luigi Pirandello, Filippo Marinetti, André Breton, Vladimir Mayakovsky, and Ilya Ėrenburg visited Prague; their texts and those of numerous other representatives of the avant-garde were performed on Czech stages. After 1918 the Czech theatres began all kinds of experiments. The list of playwrights, set designers, composers, and choreographers reads like a version of who's who of modern Czech art, ranging from Karel and Josef Čapek (their plays enjoyed international success), Vlastislav Hofman, Karel Teige, Josef Šíma, Toyen, and Jindřich Štyrský.

The most important representatives of the artistic innovation were connected with the group called Devětsil (Nine Powers). The name alluded

to the nine muses and to the nine original artists of the group, representing diverse branches of art: music, dance, architecture, fine arts, acting, design, photography, criticism, literature, and theatre. Devětsil was an association of young, predominantly Marxist artists that represented the Czech avant-garde movement of the 1920s. The trends that entered Czech cultural life included expressionism, futurism, surrealism, and constructivism, and a new domestic one, dubbed poetism, known for its playful attitude toward art and life and the mixing of different genres: poetry and images in picture poems (Seifert), dance, poetry, and photographs (Nezval, Teige, Mayerová), photomontages, and film experiments.

They were first creating proletarian art, which they abandoned for poetism, the only Czech trend, a kind of blend between Dada and surrealism. Art was considered a way of life and was no longer confined to traditional genres or categories. To the literary historian Alfred French this period connotes carnival. The optimistic and playful attitude of the Poetists distinguishes them from the pessimist views of German expressionism. According to the theorist Karel Teige, film, radio, sport and dance, and circus and music halls, were the source of pure poetry; among its teachers were clowns and Dadaists.

The group was very active in organizing the Czech art scene of the 1920s. Its members published several art magazines such as *ReD* (Revue Devětsilu), *Disk*, and *Pásmo*, as well as occasional anthologies, and they organized several exhibitions. The innovations of the group encompassed various ways of artistic expression, which also incorporated many elements of popular culture. This applies to most of the arts and especially to the Liberated Theatre that was originally the stage of the group and later became synonymous with the actors, playwrights, and theatre directors Jiří Voskovec and Jan Werich, the composer Jaroslav Ježek, and the stage and film director and theorist Jindřich Honzl. Honzl challenged the traditional understanding of theatre not only on stage but also in his theoretical contributions. In addition, he was among the first to report about Soviet theatre and to derive some theoretical conclusions from the work of his Soviet colleagues, while Voskovec and Werich were well informed about the French scene, and Teige, who cooperated with German Bauhaus, shared his enormous knowledge about architecture and the contemporary artistic movements.

The Czech avant-garde drew some of its unique powers from the close collaboration of artists with the scholars of the Prague Linguistic Circle. Founded in 1926, the circle consisted of literary scholars who analysed

linguistic phenomena as well as contemporary artistic production, which they conceptualized in their theoretical writing. The artists themselves cooperated closely with the scholars. For instance, Vítězslav Nezval, the 'poet whose name was to dominate Czech avant-garde for twenty years', addressed a poem to his friend, the leading theorist of the Prague school Jan Mukařovský, inviting him to come 'and to explain to the poets and the bees what is honey and how it is made.' Another example of the close collaboration between both groups is the volume published to celebrate the ten years of the existence of the Liberated Theatre with the short but important study by Roman Jakobson, in which he analyses the language of Voskovec and Werich. While the theorists celebrated the centenary of the death of Karel Hynek Mácha and Aleksandr Pushkin, the avant-garde theatre director Emil František Burian showed their topicality in contemporary context. Mácha in particular served as a source of inspiration for surrealist tendency, which has been enormously fruitful in Prague (the Surrealist Group though dissolved by Nezval in 1938 still exists today as shown by the work of the well-known film director Jan Švankmajer).

Although Devětsil dissolved in the late 1920s, many of the artists espoused new trends such as surrealism or new art forms, such as film. The writer Vladislav Vančura, for instance, collaborated with his colleagues on the film *Marijka nevěrnice* (Marijka the Unfaithful) which debuted in March 1934. The 1930s serve as a prime example of the development of the avant-garde relatively undisturbed by political constraints. Unlike their Russian, Ukrainian, and German counterparts, the Czech artists continued their work until 1938, i.e. until the so-called Treaty of Munich and the ensuing annexation of the borderlands by Germany, Poland, and Hungary. Until then the unique powers of Czech art of the 1920s and 1930s transformed Czechoslovakia into a laboratory of the avant-garde, in which the aesthetic theories illuminated concurrent artistic practice and the arts were able to show their unique powers.

Veronika Ambros
Associate Professor,
Department of Slavic Languages and Literatures, and
Centre of Comparative Literature,
University of Toronto

CASE ONE: Art Nouveau and Symbolism

Czech culture experienced a renewal during the nineteenth century, and within it there developed a distinctive literature set apart from the dominant German culture of the Austro-Hungarian Empire. The Czech national revival corresponded to the other national movements spreading across Europe. Works were published valorizing and politicizing Czech ethnic and linguistic identity, such as grammars, lexicons, and monumental histories; while artists painted subjects tied to the nation's history, legends, and landscapes. Among the works of particular literary merit was the romantic poetry of Karel Hynek Mácha (1810–1836).

A major turning point within this cultural renewal occurred in the late 1890s, first with the staging of the Jubilee Exhibition in Prague in 1891, and then with the development of the modern Czech book. A young generation of artists was inspired by new artistic influences emanating from the rest of Europe, particularly from Vienna and Paris, and began to formulate questions about the national aspects of Czech art. Members of the Mánes Union of Fine Arts (founded in 1887 and named after Josef Mánes (1820–1871)) articulated their views thus: 'For if every artist will succeed in fully expressing their individuality, in expressing directly the very essence of their being, our art will thereby be a Czech art, an art even more truly Czech than the work of those who can see the Czech character in nothing but a national costume with embroidery' (*Volné směry*, 1897/1898).

The young Czech artists opposed themselves to the traditional didactic values of the older generation, which had relied on historicism, ethnography, and mythology. Inspired by the growing importance of the decorative arts throughout Europe, they rekindled interest in original printmaking and the art and craftsmanship of the book in imperial Czech lands (Bohemia and Moravia), and turned to new subjects for their graphic arts, such as nature, spirituality, sexuality, and ornament. They explored religious and mystical themes, and probed their subjectivities. Foremost in their aesthetic style was the use of plant life (vegetation, floral motifs), the feminine, and geometric order.

Their style falls within current conceptualizations of art nouveau or secession, yet the 1890s generation of Czech artists did not identify with either movement, and practised what can be considered as decorativism or ornamentalism, and which is associated more with modernism generally

and symbolism specifically. The Czech artist who created the 'modern style' is Alphonse Mucha (1860–1939). Mucha and the rest of the artists of the Czech 'art nouveau' would be dismissed in the 1920s as a time when 'an artistic orgy reigned supreme, a tyranny of fantastical decoration, unstructured formalism… art crafts were renewed in a medieval spirit, producing an obfuscating decorative art manufacturing' (Teige, *Typografia*, 1927).

Despite its later dismissal, symbolism effectively promoted Czech national identity by appealing to emotion rather than intellect, and by focusing on the relationship of the individual to society: it expressed ideas and was subjective. The main mouthpiece for this modernist aesthetic was the journal *Moderní revue*, under the editorship of Arnošt Procházka (1869–1925) and Jiří Karásek (1871–1951), which adhered to the artistic doctrine of aestheticism and individualism, and welcomed contributors from all ideological spheres of life who were highly modern and artistic: 'Satanists, anarchists, right-wing radicals, mystifying symbolists, literary dandies, and defenders of gay rights' (Stewart, 69).

1 *Rukopis kralodvorský: staročeské zpěvy hrdinské a milostné.* Prague: Šimáček, 1886.

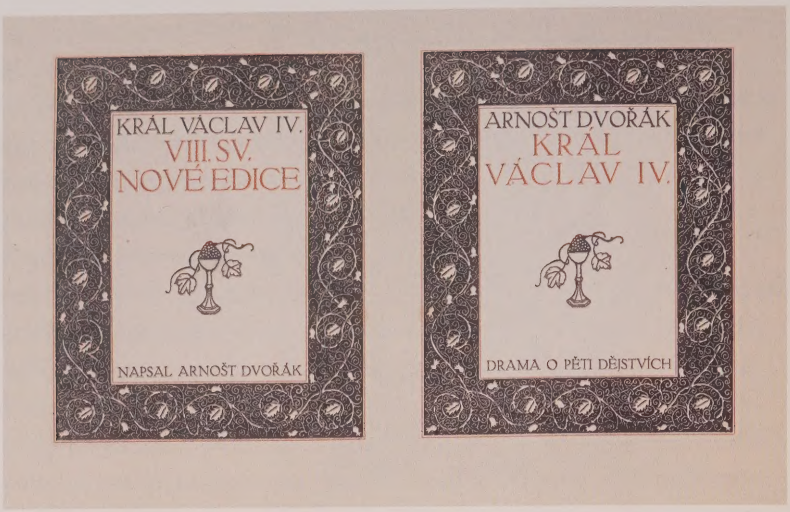
In 1817, the Czech poet Václav Hanka (1791–1861) discovered an allegedly 'royal court manuscript' (the Manuscript of Dvůr Králové) comprising thirteenth- and fourteenth-century Bohemian poems and songs. He made the texts public in 1818 when he presented the 'originals' to the newly established Bohemian museum in Prague, of which he was appointed librarian. A German translation followed in 1819, and an English one in 1852. This manuscript, along with another purportedly found by Hanka, served as important textual symbols during the Czech national revival. Historians based historical accounts of Bohemia and the Czechs' exclusive claims on Bohemia on what later, in 1886, were proven to be forged Czech accounts. A careful philological analysis was undertaken and published in Tomáš Garrigue Masaryk's journal *Athenaeum*. Masaryk (1850–1937) insisted that a modern nation should not be founded on falsified myths of an idealized past. Despite the published revelation of Hanka's hoax, and the repudiation of the manuscript's veracity, its authenticity was passionately debated until the 1920s.

This edition was published in the same year as the validity of the epic poems in the 'royal court manuscript' was first challenged. It is illustrated by Josef Mánes, a nineteenth-century Czech national painter of landscapes, portraits, and botanical and ethnographic studies. He is most recognized for

his paintings of the twelve months depicted as the face of the Prague Astronomical Clock. Aside from his paintings, Mánes carried out many designs and illustrations, including figural scenes and decorative ornaments above the text for the 1861 pictorial edition of the manuscript, reprinted here. His illustrations are marked by his use of native Bohemian ornament, usually Romanesque, often with vernacular elements, which he enriched with Gothic decorative schemes. Mánes greatly influenced the generation of the 1870s (e.g. Mikoláš Aleš, Felix Jenewein, František Ženíšek, and Josef Myslbek), and that of the 1890s, including Alphonse Mucha.

2 Arnošt Dvořák (1881–1933). *Král Václav IV: drama o pěti dějstvích.* Prague: Nová edice, 1910.

Czech drama from the early twentieth century, as in the previous century, drew on material from Czech history and folklore. Dvořák, a playwright and military physician, belonged to the circles associated with the journals *Moderní revue* and *Nový kult*. He wrote a number of historical dramas, some focusing on the Hussite era, such as his expressionistic play about the German Emperor Wenceslaus IV of Bohemia (1361–1419), which premiered in 1911. The play reflects the author's interest in using history to create a meaningful analogy to contemporary circumstances. He focused on capturing the human experience through the collective interplay between the characters, and made frequent use of the first-person plural. One critic has coined Dvořák's plays as *Massendrama*, or 'drama of the masses.' In the



play, the Bohemian king is portrayed as popular but also as a frivolous *bon vivant*. His subjects, especially the Catholic nobles and merchants, want their king to be firm and serious during the time of the religious reformer Jan Hus and his followers. A revolution ensues because of Wenceslaus's weak character and his support of the Hussites. He dies out of despair, abandoned by his people and closest allies. Max Brod (1884–1968) translated the play into German in 1914.

František Kysela (1881–1941), a painter, graphic and industrial designer, and textile artist, designed and produced the colour woodcuts for this edition. Kysela was a member of the Mánes Union of Fine Arts. He co-founded the Association of Czech Design in 1914, and taught and served as rector at the School of Applied Arts in Prague. His versatility was reflected in his art-deco designs of posters, books (bookbinding, illustration, and typography), ceramics, tapestries, jewellery, and for the theatre. His talents as a book artist were revealed in 1908 while working with the Worker's Printing Office in Prague, where he designed volumes for the series *Nová edice* (New Edition) until 1912. When working on the graphic design of books, Kysela drew inspiration from medieval woodcuts and Renaissance imprints, as was the case for his work on Dvořák's volume, yet they also reflect a move toward geometric ornamentation. The artist is most recognized for his design of the kaleidoscopic rose window 'The Creation' over the west entrance of St. Vitus Cathedral in Prague.

3 Jiří Karásek ze Lvovic (1871–1951). *Ostrov vyhnanců: básně*. Prague: Kamilla Neumannová, 1912.

The poet, writer, and literary critic, Jiří or Josef Karásek, adopted the epithet 'ze Lvovic' in 1901 from the name of a distant relation, the sixteenth-century astronomer and mathematician Cyprián Karásek Lvovický ze Lvovic (ca 1514–1574). He studied theology, but abandoned his education to work as a postal clerk, a career he maintained alongside his literary pursuits until his retirement in 1933 as director of the Postal Museum and Archive in Prague. Karásek became one of the most important representatives of Czech decadence. Together with Arnošt Procházka, they founded the long-running journal *Moderní revue pro literaturu, umění a život* (Modern Review for Literature, Art, and Life, 1894–1925) whose contributors included Czech decadent writers, French Symbolists, and members of other modernist groups. It was Procházka who introduced his younger friend to French works by Zola, Baudelaire, and Verlaine, as well as to symbolist art. At first, Karásek wrote mostly reviews—often quite critical, irreverent, polemical, and provocative—of contemporary Czech literature. His first poetry collection, *Zazděná okna* (Walled-up Windows), appeared in 1894, followed soon after by a number of others, including the confiscated volumes *Sodoma* (1895) and *Sexus necans* (1897). *Sodoma* was written in response to Oscar Wilde's conviction for his homosexuality, and was the first Czech work to explicitly address the subject of same-sex love.

The poems in *Ostrov vyhnanců* (Island of Exiles), his seventh collection, differ from his earlier verse by their harmonization and clear dramatic quality, often set in sonnet form. They reflect an evolution from elitist nihilism to an expression of uncertainty linked to personal disappointments, as well as anguish and revolt. The overarching theme is of the antagonism between the individual and contemporary society, with a particular focus on unfulfilled love and friendship set within exotic motifs.

The poems were accompanied by illustrations by František Kobliha (1877–1962), and were published by Kamilla Neumannová (1874–1956), the first wife of the Czech poet and journalist Stanislav Kostka Neumann (1875–1947). She was involved in theatre, performing in 1896 in a production adapted from a poem by the German Rudolf Lothar (1865–1943), and directed by Procházka, with a preface by Karásek. After separating from her husband only a few years after their marriage in 1899, she supported herself and their two children through publishing, with business and moral support

from Procházka. Through her monograph series *Knihy dobrých autorů* (KDA, Books by Good Authors), which specialized in translated works, Neumannová published 190 volumes from 1905 to 1931 of French, English, American, Russian, Polish, Italian, Norwegian, Spanish, Finnish, Dutch, German, Portuguese, Ukrainian, and Flemish literatures. Twenty-five volumes were published in her other monograph series, *Čeští autoři* (Czech Authors), which focused primarily on issuing works by Karásek, twelve in all.

4 *Kniha Rut.* Královské Vinohrady: Ludvík Bradáč, 1917.

The *Book of Ruth* follows a Czech translation of the sixteenth-century Bible of Kralice. This six-volume Czech edition of the Bible with commentary and exegetical notes was published in Kralice nad Oslavou between the years 1579 and 1593. It was secretly printed by Zachariáš Solín (d. 1596) for the Unity of the Brethren, who were members of the Reformation Hussite movement. The publication of this Bible followed decades of preparation during which the Brotherhood trained at universities in Germany and Switzerland, created a specialized library, and established a printing house. For their translation, the authors used the polyglot edition by Benedictus Arias Montanus of Antwerp (1527–1598), and the Latin translation of the Old Testament by Franciscus Junius (1589–1677) and Immanuel Tremellius (1510–1580), published at Heidelberg, 1576–1579. A more accessible, one-volume version of their work followed in 1596. Their translation came out in a revised third edition in 1613, which is considered a classic and to this day is one of the most widely known and used translations of the Bible in Czech. Because of its language, 'rich in lexis, formally strict, syntactically exact and stylistically inventive,' it strongly influenced the development of Czech literature (Pečírková, 1185).

The graphic artist for the first two editions was Václav Elam (d. 1622). His use of decoration and illustrations to accompany the biblical narrative riled the detractors of the Unity of the Brethren as something antithetical to a religious text.

In this volume, the artist Josef Mánes decorated the text to the *Book of Ruth* with original woodcut initials. The volume was produced by the editor, publisher, and bookbinder Ludvík Bradáč (1885–1947), and printed by Karel Dyrynk (1876–1949). Bradáč edited bibliophile journals and published books by Czech writers, such as Karel Hynek Mácha, Julius Zeyer (1841–1901), Antonín Sova (1864–1928), Karásek, and others, as well as Czech editions of foreign authors, including Oscar Wilde's *Salomé* with illustra-

tions by Aubrey Beardsley in 1918. Bradáč was guided by the idea that a book is an unforgettable testament of a society's artistic culture, that it 'provides a benchmark of culture, not only as regards individuals, but also as regards the whole nation' (quoted in Toman, *Czech Cubism*, 19). The *Kniha Rut* was issued as the first volume in the monograph series *Grolierova knihovna*. The series was by subscription with plans for four volumes to be published per year; however, Bradáč's initiative failed, as only three more titles were published over the next seven years.

5 Karel Hynek Mácha (1810–1836). *Máj*. Prague: Jan Otto, 1920.
Considered as one of the masterpieces of modern Czech literature, Mácha's romantic poem *Máj* (May) follows an Oedipal plot: the poem's hero, the brigand Vilém, has been arrested, imprisoned, and sentenced to death for murdering his girlfriend's seducer, who, unbeknownst to him, was his own father. Awaiting his execution on an early day in May, the prisoner contemplates the beauty of nature and his young life. The next day he is beheaded, and his head and limbs are displayed on a pillar and wheel. The story of his life is told to a traveller some years later, who, in turn, meditates on nature, on Vilém's life, and his own.

The unconventional subject on which Mácha focused, with its nihilism and absence of obvious nation building, relegated him to a secondary position in Czech poetry during his lifetime. The first edition of Mácha's *Máj* was self-published with borrowed money in 1836. Initially, it was not favourably received, and was even an object of satire and criticism. Critics objected to the poem's lack of epic qualities. It had no heroes, lacked patriotic sentiments, and had no edifying moral themes. Mácha, writing to his friend Eduard Hindl on 8 June 1836, summarized one particular review as follows 'Mr. Tomiček criticized my "May," called me "a versifier," my poem "dross" and far worse things.' Only during the 1860s did certain Czech writers, such as Jan Neruda (1834–1891) and others, begin to perceive the poem as a seminal work of Czech romanticism and Czech literature in general. Several editions followed during the 1870s to 1890s, and Czech-language studies of Mácha were published at the beginning of the twentieth century.

This edition was published by the firm of the late publisher, printer, and bookseller Jan Otto (1841–1916). Otto's crowning achievement was the publication of the twenty-eight volume Czech national encyclopedia bearing his name, the *Ottův slovník naučný* (1888–1909). Established in 1871, his was the largest Czech publishing house during the nineteenth century (over four

thousand titles published in his lifetime); however, with the death of Jan in 1916, and the transfer of the firm's management to his son, Jaroslav, it soon fell into decline. By 1936 all of the firm's publishing activities had ceased. The Mácha volume still displays some of the characteristics of the books published under Jan Otto, which were lavishly illustrated in large formats with tooled bindings.

6 Jiří Karásek ze Lvovic (1871–1951). *Legenda o Sodomovi.* Královské Vinohrady: Ludvík Bradáč, 1920.

In 1896, in the pages of *Moderní revue,* Karásek came out publicly in defence of homosexuality during Oscar Wilde's trial. This was both a courageous and controversial stance to take at the time. Yet for the author, his homosexuality was central to his artistic enterprise. He created art as a subjective reflection of his own inner life, of which sexual difference was fundamental. Subversive heroes, those who go against contemporary prescribed sets of moral standards, are a feature of many of his poems, short stories, and novels.

The novel *The Legend of Sodom* describes an episode from the life of an Italian Renaissance painter nicknamed 'Il Sodoma,' whose real name was Giovanni Antonio dei Bazzi (1477–1549). Karásek adapted his piece of fiction from a biography of the painter written by 'the first art historian' Giorgio Vasari in his *Le vite de piu eccellenti architetti, pittori, et scultori italiani* (Lives of the Most Eminent Italian Painters, Sculptors, and Architects, 1550). In this work, Vasari recounts how the town of Siena commissioned Sodoma to complete a fresco cycle of the life of Saint Benedict at the Monastery of Monte Oliveto Maggiore. The choice was a controversial one because the artist was an avowed sodomite, and as such, the town's burghers found him morally unworthy of carrying out such a pious task. Sodoma ended up painting a scene depicting nude women dancing, which was based on the story of the priest Fiorenzo, the enemy of St. Benedict, who, in order to tempt the virtue of Benedict and his monks, sent seven young girls to dance and sing lasciviously around the monastery.

Karásek's Sodoma, however, is virtuous. Agreeing to the commission, he gives up the promiscuity of the outside world for the asceticism of the monastery. While painting, though, he remembers and yearns for the company of his beloved assistant Riccio, and, creates an image of the boy onto the fresco wall, followed by his own self-portrait in the final empty space of the fresco cycle. This transgression can be read as 'an assertion of the artist's individuality over the general interests of the community and a celebration of

art's autonomy from social and political interference' (Thomas, 103).

Karásek himself was an avid collector of modern art, and had one of the most extensive private collections in Europe, with over forty thousand art works. The collection was nationalized and distributed across a number of museums in Prague. Kobliha, his friend from the *Moderní revue* circle, illustrated the novel with a decorative floral initial 'J,' perhaps a reference to the author's first name.

7 Jaroslav Vrchlický (1853–1912). *Satanela.* Prague: Jan Otto, 1921.
The poet, playwright, and translator Emil Bohuslav Frída lived and published under the pseudonym of Vrchlický. He was a prolific writer, with his first poems appearing in the early 1870s. In all, his works comprise over two hundred volumes, with over eighty books of poetry and fifty plays. Aside from his poetry and prose, Vrchlický translated works by Victor Hugo, Baudelaire, Dante, Ibsen, Shakespeare, Goethe, Schiller, Walt Whitman, and others. His translations included commentary and introductory essays by him. Vrchlický focused on heroic figures and events, such as Spartacus, Jan Hus, and participants of the French Revolution. Among his better-known works is a collection of rural ballads (1885) devoted to the liberation struggle of the Czech peasants during the seventeenth and eighteenth centuries.

Satanela was first published in 1874. It is a romantic-fantasy story between a Christian knight and a young gypsy woman (Satanela) set in the exotic surroundings of the island of Rhodes, in the reign of the Order of the

Knights of Saint John, at the time of the plague. Vrchlický's poem would later be adapted twice for the stage. First for an opera by the Austrian composer Emil Nikolaus von Reznicek, which premiered in German in 1888, and then by the librettist Karel Kádner for an opera composed by Josef Richard Rozkošný (1833–1913), which premiered in Czech in 1898.

This edition by the Jan Otto firm includes illustrations by Otakar Štáfl (1884–1945). Štáfl studied at the School of Applied Arts in Prague, and afterwards designed textiles and painted mostly architectural and landscape themes, particularly the High Tatra Mountains, in watercolour. He married the daughter of the director of the publishing firm Politika, Václav Brychta, who hired him as a graphic designer. He illustrated a number of books for children and youth, and excelled at his drawings and woodcuts inspired from nature.

8 Jiří Karásek ze Lvovic (1871–1951). *Dafnino hoře: novela.* Prague, 1926.

9 Jiří Karásek ze Lvovic (1871–1951). *Boží převozník: legenda.* Kladno: Edice Zodiak, 1928.

Karásek's later works, such as these two works in prose, reveal an increased focus on Greek and Christian legends, perhaps relating to his earlier studies in theology and vocational interest in the priesthood. In these two works, *Daphne's Grief* and *The Ferryman of God* (or Christ-bearer), the author draws on two. The first is about the young virgin nymph Daphne who is

transformed into a laurel tree in order to escape the amorous clutches of Apollo. The second work focuses on Reprobus, an outcast of Canaan who goes in search of serving a great king, moving from a secular king to the devil, and then looking for an even greater king. Along his journey to fulfilment, he serves as a ferryman carrying people across the river to heaven. One day he carries a child across who reveals himself as Christ.

The two volumes were produced in limited editions, with woodcut illustrations by František Kobliha. *Daphne's Grief* includes six illustrations, and was printed in an edition of fifty-five copies, of which the exhibited one is an unnumbered printer's copy. *The Ferryman of God* contains six full-page, signed woodcuts, two ornaments, and a leading initial by the artist, and was printed in an edition of 120 numbered copies. The one on display is numbered 33, and was issued on hand-made paper produced by the Cologne-based J.W. Zander's Company, for Jarmil Krecar's *Zodiak* editions. Krecar (1884–1959) was a writer, teacher, critic, and editor who associated with Czech symbolists-decadents around the journal *Moderní revue*. He began collaborating with the publisher Ludvík Bradáč in 1916, and met fellow dandy Karásek in 1917. Following the collapse of Bradáč's publishing enterprise *circa* 1924, Krecar directed the bibliophile *Zodiak* editions from 1927 to 1932.

Kobliha is considered one of the most significant representatives of Czech symbolism. After studying at the Academy of Fine Arts, he experimented with printmaking, and although initially preferring lithography, advanced to wood engraving, on which he relied for most of his career. In 1910 he made his artistic debut with Sursum, which he had co-founded. Sursum was a group of artists and writers known for their interest in religion and the occult. He also collaborated with *Moderní revue.* He regularly contributed art criticism and illustrations to the journal. Kobliha worked on many bibliophile editions of literary works, often using floral motifs, both for their decorative and symbolic qualities, and portraying the story's central figure on the frontispieces. His images, influenced by the writings of Karel Hlaváček, Mácha, Maeterlinck, Nerval, Poe, and Procházka, can be characterized as poetic and melancholy. He conveys this often through the depiction of solitary figures, presented with their backs turned to the viewer as they look off into the distance, cultivating an atmosphere of introspection and imagining.

10 Josef Hais Týnecký (1885–1964). *Andělíček z baroku.* Prague: Jan Otto, 1929.

Born Josef Hais, the author took the name Týnecký from Týnec, the town where he lived with his grandmother. He went to high school in Plzeň, but dropped out to work in a bookshop. He moved to Prague in 1905, and worked as a proofreader for the Catholic monthly *Vlast* (Fatherland). From 1910 to 1945, he served as editor for a number of newspapers, including *Národní politika* (National Politics) where he managed the weekly literary supplement. Hais wrote several adult novels, all based on social issues, such as *Katakomby* (Catacombs, 1919), *Batalion* (Battalion, 1922), and the *Antikrist* (The Antichrist, 1958), the latter about the beginning of the Hussite movement. His children's books, however, both fiction and nonfiction, dealt almost entirely with nature and animals and had a strong fantasy or science fiction theme.

Alphonse Mucha contributed the title leaf and ornamental drawings for *Little Baroque Angel*. Mucha was a well-known Czech art nouveau painter, illustrator, and poster designer. He studied in Munich and Paris, and began his career by chance in 1894, when he designed a poster for a play featuring Sarah Bernhardt. His commercial artwork drew attention, and gained him new commissions for advertising art, illustrations, and designs of ornamental objects and *panneaux décoratifs*. Mucha soon established himself as one of the most sought-after designers of the *Belle Époque*. His works frequently featured beautiful young women dressed in flowing, neoclassical-looking robes, and often surrounded by lush flowers, which sometimes formed halos. His drawings for Hais hold all the traits of Mucha's style: dreamy 'macaroni-haired' women, baroque arches, curves, and swirls, and heavy-handed patterning and ornamentation.

The edition was issued in three hundred numbered copies of which the one on exhibit is number 161.

CASE TWO: Josef Váchal and Mysticism

The creative synthesis of art and literature occurred not only within art nouveau and symbolism but also arose out of Catholic spirituality and mysticism, such as in the works of Jakub Deml (1878–1961), Antonín Macek (1872–1923), František Kašpar (1879–1959), and Josef Váchal (1884-1969), among others.

Of those associated with Catholic modernism, and even within the larger context of symbolism, Váchal stands out as a creative personality in and of himself, and he was the most original and productive of them. He wrote essays, poems, and novels, and he painted, etched, carved, drew, threw clay, designed furniture, and photographed. However, the main platform for his artistic and creative ideas was the book, which served as a means to connect with his own imagination, and to question tradition and the world. He printed his mystical, theosophical, astrological, and other esoteric texts on his own improvised presses, experimented with typefaces, and engraved fantastical figures of Christian mystics, heretics, visionaries, natural spirits, and demons (often in brash or lurid colours). He developed a printing method by which each page was printed out of one block, including the illustrations. This technique resembled more the manner of fifteenth-century block printing, or the illuminated books of William Blake. The highly laborious process led to limited editions, sometimes of ten or fewer copies. Afterwards, Váchal would often destroy the blocks.

Váchal's aesthetic drew inspiration from baroque Counter-Reformation art, as well as from folk art and popular prints. The works of the French writers Léon Bloy and Joris-Karl Huysmans also influenced him. Above all, though, he was inspired by the occult. New understandings of the cosmos as revealed by science, such as the presence of invisible atoms, microbes, electrical impulses, and gravitational forces, led to questions of what other kinds of unseen forces might exist, and occultism was a strategy for accessing this unseen reality. For as Huysmans had observed: 'Space is peopled by microbes. Is it more surprising that space should also be crammed with spirits and larvae?'

Although Váchal explored themes close to the interests of contemporary symbolists (such as those members associated with the Czech artistic association Sursum), including spiritualism, magic, the supernatural, and the satanic, he remained a highly individual artist who lived artistically and

personally free. Writing in 1929, he stated that for him there was no contemporary culture: 'Today's culture, whose champions so easily take up its cheaply won successes, cannot be for me. I am content if my graphic and book work makes a book lover happy in some museum two or three generations hence' (*Malíř na fronte*).

11 St. Bonaventure (1217–1274). *Slavík svatého Bonaventury*. Prague: Vilém Bitnar, 1910.

This volume comprises translations of medieval Latin poems by St. Bonaventure. They were translated by Oldřich Novotný (1884-1959), a priest (and later a minister), teacher, poet and dramatist, and are accompanied by original black-and-white woodcuts by Josef Váchal. Bonaventure of Bagnoregio, the religious name of Giovanni di Fidanza, was a Franciscan friar, scholastic theologian, and philosopher. He integrated faith and reason into his theology, and held that human union with God advanced from faith to rational understanding, and ended with mystical being.

Váchal worked in conjunction with the local archdiocese to obtain documentation around St. Bonaventure. Simultaneously, he also consulted with spiritualists and took part in séances. Váchal incorporated all manners of graphic design, and contributed the cover, frontispiece, numerous vignettes, initials, and several full-page woodcuts as well as smaller ones.

Together with *Vidění sedmera dnů a planet* (The Vision of the Seven Days and Planets 1909), this is one of the earliest works Váchal illustrated.

He began working on the twenty-eight woodcuts in May 1909 and completed them in twenty-three days.

The volume was printed in an edition of 250, with the first thirty on Japan paper.

12 Antonín Macek (1872–1923). *Dvě povídky.* Prague-Žižkov: Spolek českých bibliofilů, 1911.

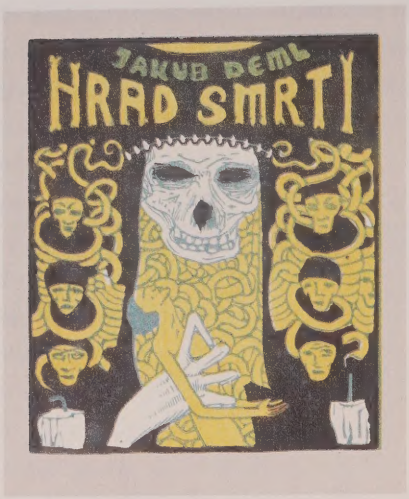
This work is a collaboration between the author, Antonín Macek, and the illustrator, Josef Váchal. The two attended art school together, studying under Alois Kalvoda (1875–1934), a landscape painter who opened his school in Prague in 1901. Macek wrote poetry, novels, and critical and publicistic works, and translated works of French, German, and English literature. His translations ranged from medieval religious poets to contemporary socialists, and among the authors were Apuleius, Boccaccio, Voltaire, Alfred de Vigny, Anatole France, Egon Erwin Kisch, Upton Sinclair, and Lenin. His translations can be considered neither faithful nor adaptations, but, rather, as alternatives or updates to the original texts. With *Dvě povídky* (Two Stories), Macek has reworked the medieval legend of *Robert Ďábel* (Robert the Devil), about a Norman knight who discovers he is the son of Satan, and *Přítel a milenec* (Friend and Lover), into symbolist tales.

His *belles-lettristic* work was marked by both his leftist, proletarian views, and, incongruously, with a certain mystical-religious mysticism. His socialist conviction was supported by Christian humanism, but with an anti-clerical orientation.

This book was printed by Marie Kliková for the Association of Czech Bibliophiles in an edition of thirty-five numbered copies. It includes four woodcuts and title design by Váchal.

13 Jakub Deml (1878–1961). *Hrad smrti.* Prague-Královské Vinohrady: [The author], 1912.

This work by Jakub Deml was written two years after he left the active priesthood (and five years after his ordination) following his open criticism of the Catholic Church for its clericalism and slow implementation of Pope Pius X's decree 'On Frequent and Daily Reception of Holy Communion.' The prose poem *Hrad smrti* (Castle of Death), considered by Vítězslav Nezval as a precursor of Czech surrealism—'aside from Karel Hynek Mácha, Jakub Deml is the ultimate forebear of Czech surrealism'—recounts the



protagonist's flight from an unknown danger into a multi-corridored labyrinth, of which only one leads to safety and all the others to death.

Deml invited Váchal to illustrate his work for publication. The artist was both fascinated by Deml's dispute with the Catholic Church, and admired his poem; yet felt humbled by the commission: 'Once I used to adore Poe immensely and my soul was filled with pictures to go with his terrific descriptions; but all has faded away now! And, frankly, I am afraid to do any work on Your Book; I do not trust my force since I would not like to weaken the effect of Your words.'

Ultimately, the two spent two weeks together in the fall of 1912 at Váchal's atelier in Prague. Váchal completed twelve colour woodcuts to the published work, which now, besides the poem, included, per Otakar Březina's request, the author's preface and his explanatory notes within the text, one of which credits Mácha's and Březina's influence on his writing. In the preface, Deml suggests that his poem was drawn from a manuscript found by an unknown author.

Váchal's choice of colours mirrors the terror and aura of death in Deml's prose poem. The title page illustration in morbid tones of black, yellow, and green depicts the castle of death shaped as a skull, with black windows, from which yellow tendrils serpentine around ominous figures, and, in the centre, the skull-like form clutches the body of the poet-protagonist.

The professional friendship between the poet and artist ended a few months later, when Deml declared Váchal possessed.

14 Gustave Flaubert (1821–1880). *Mladého Flauberta zápisky z cest.* Bílovice nad Svitavou: Červen [Stanislav K. Neumann], 1912.

Váchal would sometimes be invited to illustrate books to accommodate not only Czech bibliophiles' tastes for limited editions of beautiful books, but also ones that were tinged with light eroticism. In 1912 he produced four full-page woodcuts and a vignette for a Czech translation of Flaubert's travel notebooks. Váchal contributed a number of images of exotic nudes to illustrate Flaubert's erotic adventures in the Orient with female and male prostitutes from 1849 to 1851. This is among the artist's earlier works, when he was involved in the symbolist group Sursum, and began his period of rebellion against the fake morality of the day.

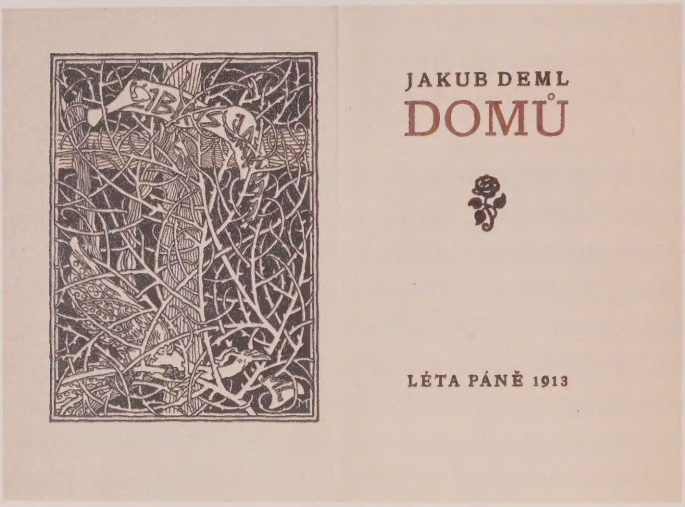
The volume was published for Stanislav Kostka Neumann's monograph series *Červen* (June) in an edition of 310 numbered copies.

15 Jakub Deml (1878–1961). *Život svaté Dympny panny a mučednice.* Prague: [The author], 1912.

A closer, longer-term relationship between poet and artist than the one he enjoyed with Váchal was established between Deml and the illustrator Jan Konůpek (1883–1950). The two first met in 1906, and Konůpek would illustrate a number of Deml's works dating from 1912 to the 1930s, including *Princezna* (Princess, 1935), *Píseň vojína šílence* (Song of an Insane Soldier, 1935), and *Cesta k jihu* (The Journey South, 1935), among others. Konůpek co-founded the short-lived Sursum art association (1910-1912) together with Váchal, Jan Zrzavý, Emil Pacovský, and František Kobliha. These artists together with other members of diverse confessional and ideological backgrounds followed the creative principle of 'dream work,' and shared the belief that spirituality played a part in life and art. Their art countered elements of art nouveau, and most closely aligned itself with expressionism. Of the members, Konůpek was the most pivotal, prolific, and versatile, working as a painter, printmaker, illustrator, book designer, and craftsman. Following the demise of Sursum, he joined the Mánes Union of Fine Arts from 1913 to 1929. His artistic style was inspired by mysticism and influenced by symbolism and art nouveau. Deml would publish two essays on his artist-friend in 1934 (amended in 1944).

Deml in his *Život svaté Dympny, panny a mučednice* (The Life of Saint Dymphna, Virgin and Martyr) translates and comments on the hagiographic work of the Spanish Jesuit Pedro de Ribadeneira (1526/27-1611), whose text was first published in *Flos Sanctorum, o Libro de las vidas de los*

Santos (Flower of the Saints, or Book of the Lives of Saints, 1599–1604) without the Church's imprimatur. Deml considered the story beautiful and poetic. Dymphna lived in seventh-century Ireland. After her mother's death, she consecrated her life to Christ. Her father desired to marry a woman just as beautiful as his deceased wife, and fixated on his daughter. She resisted his intentions, wishing to remain pure and virtuous, and he, in anger beheaded her. Deml's work is an adaptation of the Latin original, and is one of the few purely epic books by the author. Konůpek contributed eleven drawings to this work, which was published in an edition of three hundred copies.

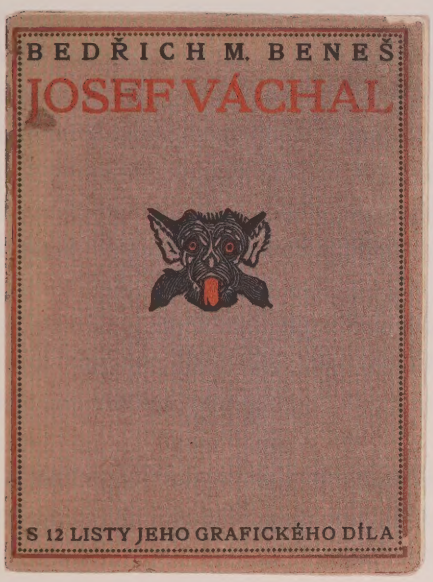


16 Jakub Deml (1878–1961). *Domů*. Královské Vinohrady: [The author], 1913.

In 1910, Deml's younger sister Matylka died at the age of twenty-four from tuberculosis. She was frail and ill from childhood, and her health partly decided Deml's path to priesthood. The family hoped that his vocation would help secure her financial wellbeing. Following her death, Deml returned to his native town of Tasov. The event affected him greatly, and his deep love for her appears as a motif, either as mother (Jakub's and Matylka's mother died in 1890), sister, or as home, in many of his works.

Based on the grim year of 1910, Deml wrote the memoir *Domů* (Home) to mourn Matylka's death. In it he expressed his feelings of sadness and hopelessness: 'On Thursday I received a telegram that my sister died on Tuesday, and that her funeral was on Thursday. The telegram searched for me over three days, but I was glad that it did not arrive in time (even though

I could still make the funeral) because, oh, my heart was brimming…' Her character presents itself in other manifestations in Deml's *Hrad smrti* (Castle of Death, 1912), *Moji přátelé* (My Friends, 1913) and *Miriam* (1916). In 1937, Deml would publish a selection of texts from previously published books under the title *Matylka*. The fate of her life—illness and premature death—personified for Deml the purity, gentleness, and humility of a life under constant threat.



17 Bedřich Beneš Buchlovan (1885–1953). *Josef Váchal.* Zlechov-Uherské Hradiště: Sdružení Trojrám, 1914.

Born Bedřich Beneš, the writer took the pen name Buchlovan in 1914 after the Slovak village of Buchlovice where he worked as a teacher on completion of his high school studies. He would later work as a librarian in Uherské Hradiště in the Zlín Region of Czechoslovakia, where he also organized events on local and regional history, fine arts, and literature. He published several books on graphic design, which besides the volume on Josef Váchal, include *Moderní česká exlibris* (Modern Czech Ex libris, 1926), and *Grafické opojení* (Graphic Intoxications, 1932). He became one of the leaders of the Czech bibliophile movement, which would eventually put him at odds with Váchal.

The volume was Trojrám's first publication. The publishing house was founded in 1912, following the demise of Sursum, and produced three

volumes before ceasing its activities with the outbreak of the First World War. It was a joint venture between two graphic artists, Váchal and his student and friend, Josef Hodek (1888–1973), and the bibliophile Beneš. Full of hopes for this commercial venture, Beneš wrote that Váchal would get book sales in Prague, Hodek in the countryside, and he in Moravia. The first volume was this study on Váchal, based on an earlier article that Beneš contributed to a student journal. Váchal liked the article so much that he proposed the text be expanded into a pamphlet, and sent Beneš his 'concise and truthful confession.' The text—slight, overly enthusiastic, and strongly flattering—was published within two months, along with nine original woodcuts, of which two are in colour, by Váchal. The books were dispatched to subscribers, but many were returned. The revenue from the sales just covered the cost of printing.

18 Ben Walther. *Kratochvilný příběh Lva Kefase Výtečníka.* Buchlovice: Sdružení Trojrám, 1914.

The second book published by Trojrám was this volume of satirical poetry, *The Entertaining Story of Lev Kefas*, by Beneš, but under his pseudonym Ben Walther. His ironic denouncements of governmental authorities and writers pleased Váchal

The artist illustrated the volume with eleven woodcuts, including the cover, frontispiece, two vignettes, and seven full-page illustrations. For one of them, the artist created an imaginary cubist portrait of the collection's hero.

Without much commercial success, compounded by the outbreak of the First World War, the publishers produced one final volume under the imprint Trojrám, Josef Hodek's cycle of twelve woodcuts *Pan* (Pan (god) 1914), with poetry by Beneš.

19 František Kašpar (1879–1959). *Mír neděl: básně.* Nicov: [The author]. 1926.

František Kašpar, who was a Catholic priest, religious writer, and author of scholarly articles on beekeeping, published this book of poems at his own expense in his rural parish of Nicov.

Kašpar's poetry is characterized as belonging to the Catholic modernist movement at the turn of the twentieth century, a movement that sought to reconcile Catholic doctrine with scientific thought. He was a priest of modest means who spent the little of his money on repairs to his church, and

on buying prints and paintings by his favourite artists, such as František Bílek (1872–1941), Josef Váchal, and Josef Hodek. He was an avid reader and appreciator of books, particularly the works of Otokar Březina, Rainer Maria Rilke, and Baudelaire, and was one of the first members of the Association of Czech Bibliophiles. He wrote close to twenty collections of poetry, mostly at his own expense, even purchasing his own press. His poems combine personal reflections on his Lord and the Virgin Mary with observations of the nature of the nearby Šumava Moutains, a region in southern Bohemia. He maintained a close relationship with Váchal who visited him often in Nicov, and illustrated several of the poet's works, including *Mystické jahody* (Mystical Strawberries, 1920), and *Zastavené hodiny* (Stopped Clock, 1922). Váchal also designed for Kašpar an ex libris bookplate in 1926. The two friends corresponded well into the 1950s.

Váchal contributed original woodcuts to illustrate this volume (three in colour and ten in black and white). Váchal's illustrations were inspired in the first part by the landscape near Olšany and Nicov, and in the second by the life of bees. The edition was printed in five hundred numbered copies on high quality paper, of which the one on display is number 47, with signatures of the author and illustrator.

20 Josef Váchal (1884–1969). *Dřevoryty k mystikům a visionářům.* Prague: Miroslav Beznoska, [ca 1933]. (*On wall of the Maclean Hunter Room).*

In 1910, Váchal fell under the influence of the English poet and painter William Blake (1757–1827), by way of the Austrian critic and translator Rudolf Kassner (1873–1959). Kassner's study of Blake appeared in the Czech Catholic journal *Revue meditace* that year, in which the critic described Blake's vision and his personality, and which resonated personally with the Czech artist. Following his reading, Váchal produced several small woodcuts, which he expanded between the years 1911 and 1912 into a series of large-scale woodcuts of Christian mystics and visionaries dedicated to Blake. The original cycle *Mystics and Visionaries* was printed in an edition of fifty copies, plus ten hand-coloured copies, by Politika, but under the imprint of Váchal's wife, who, though she did not bankroll the edition, supported her husband financially over the months of 1913 by working as a typist. A German edition was planned but never came to fruition.

The banker Miroslav Beznoska reprinted a portion of the cycle in the 1930s, but without authorization. It included the first five sheets from the

original ten depicting: the Tree of Life; German magician, occult writer, theologian, astrologer, and alchemist, Cornelius Agrippa (1486–1535); German Christian mystic and theologian Jacob Böhme (1575–1624), German Catholic priest, physician, and mystic and religious poet, Angelus Silesius (1624–1677); and German canoness, mystic, Marian visionary, ecstatic, and stigmatist, Blessed Anne Catherine Emmerich (1774–1824).

In 1933, an engineer named Lipovský sold a number of Váchal's plates to Beznoska. The engineer had acquired them from the artist prior to the First World War, along with permission to publish them within a one-year period. Lipovský and Váchal were called to the front. However, Váchal's initial authorization was not for the printing of the 'mystics,' but of the woodcuts on the reverse sides of the plates, along with a number of other previously unpublished ones. Beznoska did not wish to publish the woodcuts through Váchal, and, instead, approached an antique dealer to print those images not covered by the original contract. Beznoska sent part of his edition to Váchal for signing in order to improve sales, and it is only then that the artist learned about the whole affair. Beznoska provided Váchal some financial compensation, and in his eyes thus legitimized the second print run.

CASE THREE: Bibliophilism

The number of readers and publishers increased greatly during the interwar period in Czechoslovakia. This was partly the consequence of the number of institutions that had been established earlier, and manuals published, that supported the growth of Czech book culture. In 1885 a school of arts and crafts was opened in Prague, in 1892 the first Czech book on advertising appeared, and in 1900 the first book on modern publicity. In 1907 Vojtěch Preissig (1873–1944) published the first technical handbook of graphic art, and in 1908 the first specialized advertising office and the first advertising art studio were opened in Prague. In 1908 the poet František Táborský (1858–1940) organized a Czech Association of Bibliophiles for creators, enthusiasts, and collectors of beautiful books and prints. These efforts gave rise to the marketing of books as prestigious luxury items.

In Prague, printing and bibliographical societies, and book clubs proliferated. The books published by and for the members and other bibliophiles were regarded as artefacts. These communities of book-lovers believed that the outside of a book could not be dissociated from the inside, and that one had to appreciate not only its content, but also the way it had been produced, including the type, illustration, and binding. The books, received often on a subscription basis, were printed on high quality paper, lavishly illustrated, bound in tooled leather, and published, usually, in print runs of two hundred or fewer copies, often signed by the authors and illustrators.

The publishers were often private individuals from elite spheres of society and members of the professional class, working as journalists (Karel Novák, 1890–1980), actors (Stanislav Neumann, 1902–1975), or teachers (Milan Svoboda, 1883–1948; Vincenc Svoboda, 1887–1955). Sometimes the publishers were associated with particular societies, such as the sporting and gymnastics organization Sokol or the Association of Czech Bibliophiles. All of them, though, worked with some of the best-known and/or prolific artists of the time, including Jan Konůpek, Vratislav H. Brunner (1886–1928), Václav Mašek (1893–1973), and Karel Svolinský (1896–1986).

Avant-garde artists, however, perceived the bibliophile books as pieces of decoration, and that their ornamentation deprived the book of its original purpose, i.e. to communicate visual and verbal messages. The writer and artist Josef Čapek (1887–1945), who designed books concurrently with the above bibliophile artists, wrote of the collectors' editions: 'I must admit that I

have never been especially enchanted by bibliophile series or perfectly and selectively prepared prints, and I have always read accounts of them with a certain layman's smirk, for they somehow reminded me too much of accounts of gala balls containing excited descriptions of the toilets. Even today, I still pick up an excessively delicate and eclectic, sublimely ornamental book with the nagging feeling that this is not for me' (quoted in Toman, *Josef Čapek*, 47).

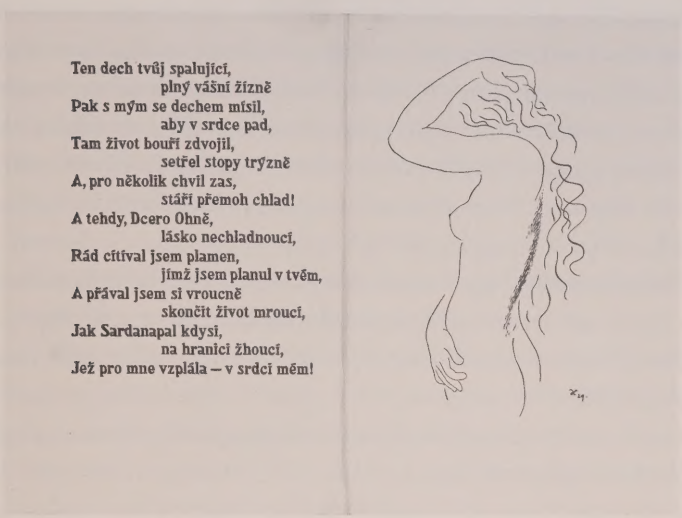
The above criticism aside, bibliophile editions continued to be published throughout the interwar period, and during the years of the Second World War.

21 Karel Domorázek (1875–1943). *Pád tyrana*. Prague: Karel Novák, 1928.

The author Karel Domorázek, illustrator Jan Konůpek, typographer Oldřich Menhart (1897–1962), and publisher Karel Novák produced this volume in collaboration.

Domorázek was a poet, playwright, critic, and Sokol activist. The Sokol movement was a sport movement and gymnastics organization first founded in Prague in 1862. Its mission was to provide physical, moral, and intellectual training for the nation. Novák worked primarily as a journalist, yet starting in 1925, began to publish books for the Sokol movement under the edition title *Tyršův odkaz* (Tyrš's Legacy), usually in small print runs of three hundred to six hundred numbered copies, with parts of the editions printed on Japan paper, and some copies bound in leather. He took to heart the words 'play to your own strengths' by the Sokol movement's founder, Miroslav Tyrš (1832-1884), and decided aside from working as a gym trainer, to devote himself to crafting books. By 1931, six titles appeared in his series of which four were reprinted works by Tyrš, and the two others, including *Pád tyrana* (Fall of the Tyrant), captured Tyrš's emancipatory spirit. The books were edited by Karel Dyrynk, and illustrated by Jan Konůpek, Jaroslav Benda, and Cyril Bouda (1901–1984). Novák assumed that the volumes would sell well considering the number of bibliophile collectors, and the hundreds of thousands of Sokol members in Czechoslovakia, among whom certainly there would be many who would want their founder's works in beautiful editions. His books, however, met with little favour, and buyers were few. The limited bound editions on Japan paper were purchased in bibliophile circles, but the rest of the print runs remained largely unsold. Novák ceased his publishing activities in 1932, and for many years had to pay off debts from his failed venture.

For Konůpek, his illustrations to Domorázek's volume were just some of over six hundred that he contributed in his lifetime to book publications. While for Menhart, it involved further experimentation that would eventually develop in the 1940s into his typeface Manuscript.


Ten dech tvůj spalující,
plný vášní žízně
Pak s mým se dechem mísil,
aby v srdce pad,
Tam život bouří zdvojil,
setřel stopy trýzně
A, pro několik chvil zas,
stáří přemoh chlad!
A tehdy, Dcero Ohně,
lásko nechladnoucí,
Rád cítíval jsem plamen,
jímž jsem planul v tvém,
A přával jsem si vroucně
skončit život mroucí,
Jak Sardanapal kdysi,
na hranici žhoucí,
Jež pro mne vzplála — v srdci mém!

22 Jules Barbey d'Aurevilly (1808–1889). *Ryšavá milenka.* Prague: Stanislav Neumann, 1929.

The publication of this translation of Barbey d'Aurevilly's *Une vieille maîtresse* (A Former Mistress, 1851) involved a number of individuals. The novel was translated by Zdeněk Hobzík (1900–1969), illustrated by Alexandr Vladimír Hrska (1890–1954), designed by Karel Dyrynk, and published by Stanislav Neumann the younger.

Hobzík worked as a postal clerk. He contributed a few review articles to journals, yet focused his literary activities on translation. From the French, he translated works by Rabelais, Alfred de Musset, and Barbey d'Aurevilly. In later years, Hobzík focused on translating adventure literature for youth, such as the works of Jules Verne and Rudyard Kipling. His translations were often conceived as separate texts, edited and updated from the originals.

Hrska contributed the illustrations to the triangular love story between the roguish dandy, Ryno de Marigny, the chaste young girl, Hermangarde de Polastron, and de Marigny's former mistress, Vellini. After studying at the Academy of Fine Arts in Prague, Hrska devoted himself to painting, drawing, graphic arts, and set design. He contributed posters to the Mánes Union

of Fine Arts, the Vinohrady Theatre, and the Sokol festivals (SLET). His work was exhibited with the Mánes Union and the Hollar Association of Czech Graphic Artists.

Dyrynk, the founder of the Association of Czech Bibliophiles, and the technical director of the State Printing Office from 1919 to 1934, oversaw the typography. The work was published by Stanislav Neumann, the son of the poet Stanislav Kostka Neumann and the publisher Kamilla Neumannová. Neumann the younger, known primarily as a film and stage actor, inherited his parents' love for books. From 1928 to 1930, he published sixteen titles as part of a monograph series of erotica, which he called *Knížky pro potěšení* (Books for Pleasure). Most of his volumes were produced in limited editions of three hundred or so copies, on high-quality paper, hand-coloured, and bound in leather. Fifty years later, literary critic and bibliophile Prokop H. Toman (1902–1981) wrote of Neumann's edition 'They were lovely books, and although in the eyes of bibliophiles their quality was variable, today they are almost rarities.'

This edition was printed in 360 numbered copies. The one on display is an unnumbered, printer's copy.

23 Edvard Bém (1883–1945). *Bolestná blaženost.* Prague: Knihovna Kytice, 1929.

The publishing house Kytice (1911–1913 and 1921–1929) was founded and run by the educator, literary historian, translator, theatre director, and playwright Milan Svoboda. Prior to establishing his own firm, Svoboda worked with Karel Dyrynk and the Association of Czech Bibliophiles, his hand very apparent in the 1910 edition of Mácha's *Máj* for which he wrote the afterword. He launched his own publishing house with *Kytice* (Bouquet), a collection of poems by Karel Jaromír Erben (1811–1870) based on traditional and folkloric themes, and one after which he named his firm. Of the ten titles he published, most were drawn from nineteenth-century Czech poetry and prose, but among them were publications by his friend Edvard Bém, a low level civil servant and amateur poet-novelist.

Svoboda's editions were characteristic of the books beautiful movement: specialized formats, decorative elements, original graphic art, and preferential copies. They were issued in print runs of 325 to 2050 copies. He collaborated with the artists Vratislav H. Brunner and František Kobliha. For this work by Bém, *Pathological Bliss*, Brunner created the drawings and woodcuts just before his death. František Kysela reworked them according to the

original dispositions, and Václav Mašek completed the final designs. Among Brunner's artistic influences were Heinrich Volger, Aubrey Beardsley, Edvard Munch, Henri de Toulouse-Lautrec, and, in later years, Honoré Daumier. While still a student at the Academy of Fine Arts in Prague, he began to design books. In his lifetime, he graphically designed close to six hundred volumes for which he is considered 'the father of the modern Czech book,' not only for his book illustrations, but also for the typographic design of the books and inventive covers. In 1925 he received the first prize and a gold medal for book decoration at the World Exhibition in Paris.

This book was published in an edition of one hundred of which the one on exhibit is numbered 44.

24 Miloslav Novotný (1894–1966). *Samson: podle textu kralické Biblí Svaté.* Prague: Kvasnička a Hampl, 1929.

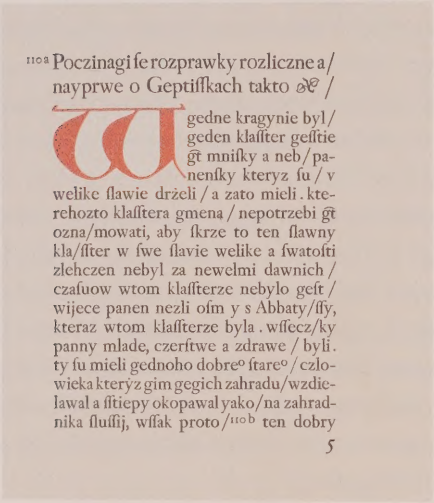
Arnošt Kvasnička (1898–1947) and Jaroslav Hampl (1900–1960) were among the leading publishers in Prague, issuing original and translated fiction and language handbooks. Kvasnička came from a family of bookstore owners, and following completion of secondary school went to study under the bookseller Josef Springer, and then attended the vocational school of the Guild of Booksellers and Publishers, acquiring a publishing and bookselling license in 1920. Jaroslav Hampl worked as an accountant for the publisher František Bačkovský (1854-1909), and then, after graduating from vocational school, came to work for Springer, where he met Kvasnička. The two began to publish books in 1918 from the apartment of Hampl's mother in the Vinohrady district of Prague. At first their books were published only under the name of Kvasnička as Hampl was still a minor, but in 1922 the company was changed to Kvasnička and Hampl.

They published the collected works of the Czech poets Jan Neruda and Karel Hlaváček, and folklorist and writer Božena Němcová (1820–1862), among others, as well as translations of Dostoyevsky and Henryk Sienkiewicz. This work by Novotný is his Czech translation of the *Book of Judges*, chapters 13-16 (about Samson), based on the text from the Bible of Kralice. Novotný was a writer, historian, literary critic, translator, bibliographer, and founder of the Library of the National Museum's Literary Archive. He also taught book history, writing, and typography at the State Library School, and wrote articles and books about Czech literature, edited critical editions of works by Němcová and Neruda, and served as editor of the journal *Marginálie* published by the Association of Czech Bibliophiles.

The ink and charcoal drawings and cover illustration are by Jan Konůpek. The volume was issued in an edition of three hundred copies of which the one on display is number 132.

25 Giovanni Boccaccio (1313–1375). *Rozprávka o jeptiškách.* Prague: Karel Teytz, 1930.

Novotný directed the publication of Boccaccio based on the fifteenth-century Neuberk codex held in the Library of the National Museum in Prague, where he worked. The Neuberk codex (1490) contains a selection of Boccaccio's short stories from the *Decameron*, translated from German into Czech by Henry the Younger of Poděbrady (1452–1492). Henry the Younger was an imperial count who served as a provincial administrator and actively wrote. Aside from historical, political, legal and religious tracts, his output


110a Poczinagi ſe rozprawky rozliczne a/
nayprwe o Geptiſſkach takto &c /

Wgedne kragynie byl/
geden klaſſter geſſtie
gt mniſky a neb/pa-
nenſky kteryz ſu / v
welike ſlawie drżeli / a zato mieli . kte-
rehozto klaſſtera gmena / nepotrzebi gt
ozna/mowati, aby ſkrze to ten ſlawny
kla/ſſter w ſwe ſlavie welike a ſwatoſti
zlehczen nebyl za newelmi dawnich /
czaſuow wtom klaſſterze nebylo geſt /
wijece panen nezli oſm y s Abbaty/ſſy,
kteraz wtom klaſſterze byla . wſſecz/ky
panny mlade, czerſtwe a zdrawe / byli .
ty ſu mieli gednoho dobreº ſtareº / czlo-
wieka kteryz gim gegich zahradu/wzdie-
lawal a ſſtiepy okopawal yako/na zahrad-
nika ſluſſij, wſſak proto/110b ten dobry
5

also included chivalric poetry and translated novels. His translation of Boccaccio is more of an adaptation, involving changes to the structure, and to place names and characters to give them more of a Czech flavour. Novotný selected *The Decameron's* Third Day, First Story, *The Tale of the Nuns*, which is about the gardener Masetto who sexually satisfies a convent of nuns.

The publisher Karel Teytz was active from 1929 to the mid-1930s. He produced exclusively bibliophile editions with very low prints runs of between thirteen to thirty copies of works by Barbey d'Aurevilly, Georges Maurice de Guérin, Heinrich Heine, Karel Horký, and František Halas.

These were issued at first in collaboration with Karel Dyrynk, and later with Václav Mašek, and then Toyen and Štýrský (for an illustrated translation of Apollinaire's *Alcools* of 1933).

This book was Teytz's third, and was printed in twenty-five copies by the State Printing House in Janson typeface and on Zander's paper.

26 Jean Cocteau (1889–1963). *Éloge de l'imprimerie: poème.* Prague: Vincenc Svoboda, 1930.

Cocteau's praise to book printing first accompanied a set of prints showcasing the printing skills of the Draeger firm in Paris in 1929. Draeger, founded in 1886, published some masterpieces of French advertising and editions, such as Matisse's *Jazz* (1947). In the text, Cocteau wrote to the firm, 'Look after the glory of your firm and the excellence of your goods, because if you consider them good, your interest becomes the general good.'

The publisher, Vincenc Svoboda, aside from his teaching profession, was also an outstanding translator of German, Old Church Slavic, Russian, Polish, and English texts. From 1928 to 1932, he also worked as a publisher of bibliophile editions. He collaborated with some of the leading contemporary typographers, such as Karel Dyrynk, Method Kaláb (1885–1963), and editor of the journal *Typografia*, Rudolf Hála (1892–1968). The bookbindings were designed by Antonín Škoda or by Hana Bruknerová-Roušarová (b. 1904); while artists Zdeněk Guth (b. 1902), Jan Konůpek, and Antonín Majer (1882–1963) contributed the illustrations. Each volume ranged generally between thirty-one and 110 copies. Svoboda's work from the years 1926 to 1932 came out in five separate editions and seven private printings, representing a total of nineteen books. A number of them won awards from the Association of Czech Bibliophiles.

The text by Cocteau was published by Svoboda under the direction of Dyrynk, and included a Czech translation by Jindřich Hořejší, with the French and Czech appearing on facing pages in Preissig type on handmade Italian paper. The volume was printed in a limited edition of sixty-one copies, of which the exhibited one is number 27. It was presented to Jaroslav Reichl (1898–1978), a Czech graphic artist and printer who studied at the State Graphic School in Prague during the 1920s. He inscribed the copy to his wife Jindra on 15 February 1944.

27 *Komedye masopustní.* **Prague: Stožár Erny Janské, 1930.**
Masopust is a three-day holiday, or Shrovetide carnival, the festive period between Epiphany and Ash Wednesday, celebrated with merrymaking and masquerading. The term literally means 'good-bye to meat.' A universal feature of Masopust is the wearing of masks in the traditional processions, the most popular ones being of devils, chimney sweeps, cow herds, ring masters, as well as of animals, such as bears, goats, and dogs. These celebrations were first recorded in Czech culture in the thirteenth century. Poor students would often lead the processions and act out plays on secular themes. These have not been published, except for this sixteenth-century three-act farce by an anonymous author. The farce casts an ironic, and even coarse, look at the lives and foolishness of peasants. The text was first edited by Josef Jireček (1825–1888), and published as part of a series on monuments of old Czech literature in 1878.

This edition includes an afterword by literary historian František Krčma (1885–1950), with illustrations by Václav Mašek. Karel Dyrynk printed it for the publisher Erna Janská (1899–1953). Janská first began to publish books with her husband Karel under the imprint *Hyperion*. She started the separate bibliophile edition *Stožár* in 1923, and produced seventeen books under this imprint through 1932 in editions of 120 (including twenty author copies). Among the authors she published were Josef Kajetán Tyl (1808–1856), Mácha, Božena Němcová, Jan Neruda, Jakub Arbes (1840–1914), and others. The artists Mašek, Cyril Bouda, Jan Konůpek, Karel Svolinský, Toyen, among others, illustrated the works.

Fisher Library's copy is unnumbered, signed by the printer Karel Dyrynk.

28 Miloslav Novotný (1894–1966). *Písničky jarmareční: většinou výpravné a vesměs starodávné.* Prague: Erna Janská, 1930.

Here Novotný used his position at the Library of the National Museum in Prague to assemble an anthology of folk poetry based on selections from its collections. The volume was compiled in honour of the seventieth anniversary of Jaroslav Preiss (1870–1946), and published as the sixteenth volume of Erna Janská's *Stožár* editions. Preiss, a 'great supporter of Czech books,' headed Czechoslovakia's biggest bank, Živnostenská Banka, and oversaw the industrial empire it created. He also played an influential role in interwar national politics. Preiss was a very wealthy man and a great patron of the arts. He had a collection of paintings with works by Czech painters Mikoláš Aleš, Luděk Marold, Mánes, Jaroslav Čermák, Max Švabinský, Vratislav Nechleba, and Viktor Stretti. He was also a bibliophile, and had the second largest library in Czechoslovakia, numbering nearly forty thousand volumes. From 1929, Preiss served as president of the National Museum, and bequeathed to it some of his art. He helped found and support the activities of the Mánes Exhibition Hall, the National Technical Museum, and the National Gallery.

This dedication volume was illustrated and designed by the painter, graphic artist, and scenographer Karel Svolinský. Svolinský was a student of František Kysela and Max Švabinský (1873–1962), and became popular during the 1920s for his folkloric and naturalistic illustrations characterized by their dynamic, clearly outlined images, and vivid colouring. Although better known for his post-1945 drawings, the artist won the Grand Prix at the 1925 International Exposition of Modern Industrial and Decorative Arts in Paris for his work on an edition of Mácha's *Máj* (1925).

The Fisher Library's copy carries the autograph of the compiler and is numbered 115.

29 Arnošt Ráž (1884–1925). *Básně.* Prague: Spolek českých bibliofilů, 1930.

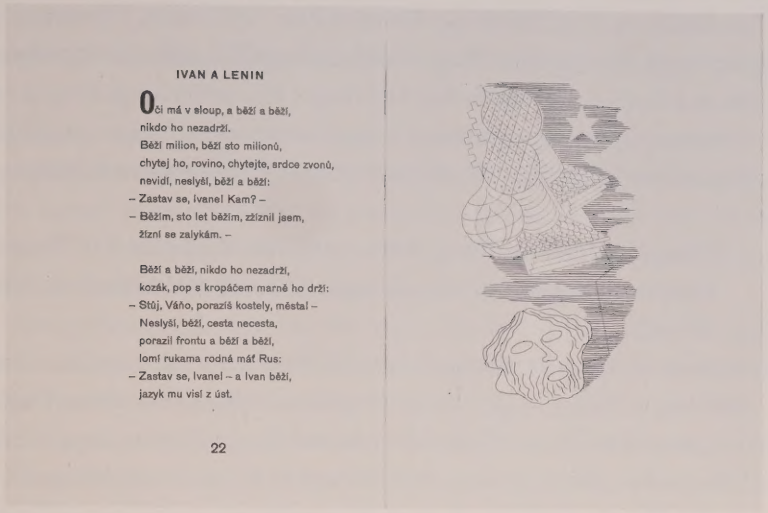
This collection of poetry represents a nephew's homage to his beloved uncle. Konstantin Biebl, the son of Ráž's sister, edited the volume after his uncle's death from tuberculosis in 1925. Earlier, the two had co-written the collection of anti-war poems *Cesta k lidem* (Voyage to the People 1923). In it, Biebl made his literary debut with thirteen poems. Ráž published his own first collections of poetry in 1902 and 1903, and was an occasional contributor to literary journals. Yet his poems were little known by contemporaries mostly

because Ráž wrote for himself, on scraps of paper in illegible hand, and judged them too self-critically, thinking them unworthy of publication. They possessed individualistic and socially defiant characteristics. To honour his uncle's legacy, Biebl invited writer František Xaver Šalda (1867–1937), considered by some to be the 'father of Czech literary criticism', to contribute the introductory essay. Šalda counted Ráž's postwar and proletarian poetry as an integral part of modernist literature. Published by the Society of Czech Bibliophiles, the collection comprises several pre-war poems, a selection from *Cesta k lidem*, and some previously unpublished poems from Ráž's estate.

The Society of Czech Bibliophiles was established in 1908 at the National Technical Museum in Prague as a voluntary organization of admirers, collectors, and creators of beautiful and rare books and prints with special regard to graphic art, design, and bookbinding, as well as all other applied arts. Its main activities focused on the publishing of bibliophile editions that unified the content with its visual presentation. This collection by Ráž was printed in an edition of three hundred copies, with illustrations by Václav Mašek and typographic design by Karel Dyrynk.

Mašek received his training at the School of Applied Arts and the Academy of Fine Arts in Prague. His graphic work was influenced by cubism. His first contributions to book arts in 1918-1919 were inspired by V.H. Brunner, and soon he was invited to participate in S.K. Neumann's journal *Červen* (1918–1921). Mašek designed engravings, lithographs, and woodcuts, and for his book illustrations received numerous awards. He was a long-time member of the Hollar Association of Czech Graphic Artists, and its chairman from 1945 to 1950.

30 Josef Hora (1891–1945). *Mít křídla.* Prague: Editio Princeps, 1928.
Hora wrote novels, poems, publicistic works, and literary criticism. He also translated literature from German (Goethe, Hofmannsthal, Nietzsche, and Schiller), and Russian (Esenin, Lermontov, Tolstoy, Pasternak, and Pushkin). His first collection of poems appeared in 1915, and eighteen more collections were published in his lifetime. Initially influenced by symbolism, and then by the avant-garde concept of poetism (with a focus on the imaginative), he became one of the main representatives of proletarian poetry after the First World War, when he gave expression to the growing socialist movement, and his own desire to help rebuild a world destroyed by war. He was one of the signatories of the manifesto *K novému umění* (The New Art,



IVAN A LENIN

Oči má v sloup, a běží a běží,
nikdo ho nezadrží.
Běží milion, běží sto milionů,
chytej ho, rovino, chytejte, srdce zvonů,
nevidí, neslyší, běží a běží:
– Zastav se, Ivane! Kam? –
– Běžím, sto let běžím, zříznil jsem,
žízní se zalykám. –

Běží a běží, nikdo ho nezadrží,
kozák, pop s kropáčem marně ho drží:
– Stůj, Váňo, poraziš kostely, města! –
Neslyší, běží, cesta necesta,
porazil frontu a běží a běží,
lomí rukama rodná máť Rus:
– Zastav se, Ivane! – a Ivan běží,
jazyk mu visí z úst.

22

1920) which propagated the idea that art should serve as a weapon for the socially underprivileged and not as a profitable business used to empower the ruling class. Hora joined the Communist Party of Czechoslovakia in 1921, and began to write poems of social protest and novels devoted to social problems. He undertook trips to Italy in 1924 and to the Soviet Union in 1925, shortly after which he broke with the Communist Party, disillusioned because of its increasingly Stalinist orientation. Around this time his writing shifted away from straight proletarianism to a more subjective and spiritual lyricism.

This collection, *To Have Wings*, was published three years after his trip to the Soviet Union. It opens with a poem in dialogue with Jan Hus and his revolutionary religious and political ideas, contrasting the past with the present. The remaining five poems maintain proletarian themes, with some devoted to the subjects 'Sacco and Vanzetti,' and 'Ivan and Lenin.' They express hope in a change to the world's social order along the lines of the workers' revolution that took place in Russia.

The collection was published in a private edition of 150 copies by Karel Janský (1890–1959) as the first publication of his monograph series *Editio Princeps*, with illustrations and typography by František Muzika (1900–1974). Though a lifelong bank clerk, Janský published bibliophile editions from 1911, many together with his wife Erna, under the series *Knihovna Člunu*, *Hyperion*, and the erotically focused *Pan*. Six more volumes would appear under *Editio Princeps*, the last one published in 1944. The illustrator, Muzika, was a prominent representative of the avant-garde in Czechoslovakia, joining

Devětsil in 1921 and the Mánes Union of Fine Arts in 1923. He worked as a painter, graphic designer, stage designer, illustrator, editor, and professor at the Academy of Arts and Industrial Design. His earlier book designs were influenced by constructivism, and show his experimentation with photography and photomontage. He later turned to functionalism and cubism.

31 Vratislav Hugo Brunner (1886–1928). *Knižní obálky V.H. Brunnera.* Prague: Státní grafická škola, 1936. (*On wall of the Maclean Hunter Room).*

A typographer, caricaturist, painter, and illustrator, Brunner studied at the Academy of Fine Arts in Prague. He was a member of the Mánes Union of Fine Arts, The Group of Visual Artists, and the association for applied arts, Artěl, and taught many years at the School of Applied Arts. His main interest, though, was to elevate the aesthetic quality of Czech books. Influenced by neo-classicism and cubism, Brunner's book covers are characteristic of Czech decorativism, and he is credited for helping to create a 'national style.' He combined traditional Czech folklore motifs with those of the Italian Renaissance, juxtaposing stylized flowers and foliage with geometrical, ornamental shapes.

His first book cover appeared in 1903, and by the time of his death twenty-five years later, he had created more than six hundred book designs. He collaborated with anarchist writers and with the younger artists of the avant-garde during the 1920s. This volume of Brunner's covers was published to commemorate the fiftieth anniversary of the artist's birth. It was edited by Ladislav Sutnar (1897–1976), who limited his selections to works published after 1916, leaving out Brunner's ornamental, geometrical, or cubist designs.

The architect Pavel Janák (1881–1956) wrote in 1922 of Brunner and two of his contemporaries that 'their books are not curiosities, exceptions, but firm constituents of their time, belonging equally to industry and art [...]. Book and paper were for them materials which needed to be spiritualized and receive a solution commensurate with everything else that partakes of our culture' (quoted in Toman, *Czech Cubism*, 23).

CASE FOUR: Karel Dyrynk, Vojtěch Preissig, and Typography

The beginnings of the modern phase of Czech typography date to 1918. Typographers working in the now unified independent state of Czechoslovakia started a concerted effort to give their language an image and 'national character.' Their main focus was on creating a Czech Latin typeface that could incorporate the diacritical marks used in Czech orthography.

Already during the first two decades of the twentieth century the three fathers of Czech typography, Vojtěch Preissig, Karel Dyrynk, and Method Kaláb, had been diligently working on developing a unique face for the Czech language. Preissig pioneered the development of printing, typefaces, and book design, while Dyrynk served as a leading spokesperson and theorist on design, and also supervised the printing of works by many Czech authors (e.g. Jiří Karásek ze Lvovic; Karel Čapek, 1890–1938, *et cetera*). Later, the younger Kaláb joined their efforts, as did Oldřich Menhart and the generation of artists associated with Devětsil.

In 1925 the State Printing House in Prague, managed by Dyrynk, acquired a modern engraving machine that greatly improved the technical aspects of type production. Preissig produced the first Czech roman printing typeface, which was cast by Dyrynk's printing house. The Czech typographers were recognized that year for their achievements by the organizers of the International Exposition of Modern Industrial and Decorative Arts held in Paris from April to October.

The next few years saw the implementation of the new typography in commercial practice. The designers Karel Teige (1900–1951) and Ladislav Sutnar began to experiment not only with the play of typefaces, but also the layouts of pages, influenced by the speed of modern means of transportation and machine culture.

32 Karel Dyrynk (1876–1949). *Krásná kniha: její technická úprava.* Prague: Typografia, 1909.

In the earlier decades of the twentieth century, Dyrynk served as editor of the journal *Typografia* (Typography), and wrote several books, among them one on the rules of typesetting, *Pravidla sazby typografické* (1908), another on typography, *Typograf o knihách* (1911), and a third on book arts, *Krásná kniha* (1909). From 1919 to 1934, Dyrynk supervised the printing of works by Czech writers Karel Čapek, Jiří Karásek ze Lvovic, and Josef Pekař, as well as

translations into Czech of Jules Barbey d'Aurevilly, Boccaccio, Jean Cocteau, and Anatole France, among many others. Dyrynk's work was highly regarded across Europe, and he was awarded for producing the most beautiful Czech book of the year a total of twenty-five times. He also received top prizes at international book fairs held in Paris (1925), Leipzig (1927), Köln (1928), London (1929), and Barcelona (1930).

As a book printer, Dyrynk was interested in producing books as artistic artefacts, and led the way in the revival of the book beautiful movement. He wrote, designed, and typeset all by himself his *Book Beautiful.* In the work, he outlined the principles to be followed to help coordinate the unified structure of the beautiful book, and praised authors as creators of artistic products:

> Indeed, such an artist does not regard a book as a subordinate item. Instead, he considers its decoration and setting being a work of the same significance as a coloured painting or a sculpture. And only then, if the artist approaches the decoration of the book with joy and passion, the result of his work will achieve the same artistic appreciation as any other object of design.

33 Karel Dyrynk (1876–1949). *Typograf o knihách.* Prague: Spolek, 1925. Dyrynk directed the State Printing House in Prague, and after the purchase of a modern engraving machine, he took advantage of the better technology and designed five new, rather decorative, but unobtrusive typefaces. As a typographer and theoretician of design, he searched for ways to convey

Czech printed words, with their many diacritical marks, in such a manner as not to distract readers or to have them misunderstand the language. He counteracted earlier distortions by paying especial attention to the balance of his designs.

Already in 1904, in his first year as editor of the journal *Typografia,* Dyrynk tried to influence the future direction of Czech book design by publishing an essay by the literary critic František Xaver Šalda entitled 'Kniha jako umělecké dílo' (The Book as a Work of Art). Šalda decried the crudeness, distastefulness, and false luxury of the turn-of-the-century Czech book market, and espoused the approach taken by the British Arts and Crafts Movement: 'Let books be works of art here and now, just as they once were in more auspicious cultured periods and they are now in more auspicious cultured nations.' Šalda's essay was followed several pages on by a translation of William Morris's 'On the Printing of Books,' which devoted significant attention to typefaces.

In his work *The Typographer on Books,* first published in a bibliophile edition in 1911, Dyrynk criticized the state of contemporary typefaces in Bohemia, which he felt did not convey the correct proportions and shapes of diacritical marks. The second edition of this work came out in 1925, together with a separate publication *České původní typografické písmo* (Czech Original Typeface), both of which stressed the need for a national typeface designed by a Czech artist and completed at a Czech type foundry.

34 Vojtěch Preissig (1873–1944). *Barevný lept a barevná rytina: technické poznámky.* Prague: Státní tiskárna, 1925.

Preissig was an important member of the founding generation of Czech printmakers and graphic designers. He studied at the Academy of Applied Arts in Prague in the 1890s, and then went on to study printmaking in Paris for five years, with some of that time spent under the tutelage of Alphonse Mucha. He also studied the technique of colour etching and copperplate engraving with Émile Delaune, and woodcutting with August Schmid. Under the influence of the Arts and Crafts Movement of William Morris, he began designing carpets and wallpaper, before turning to book illustration and printmaking. His first project was designing and illustrating Jan Karafiát's *Broučci* (Beetles, 1903), a children's story about insect life. He worked on it for nearly three years, and today the book is considered one of the earliest examples of modern book design.

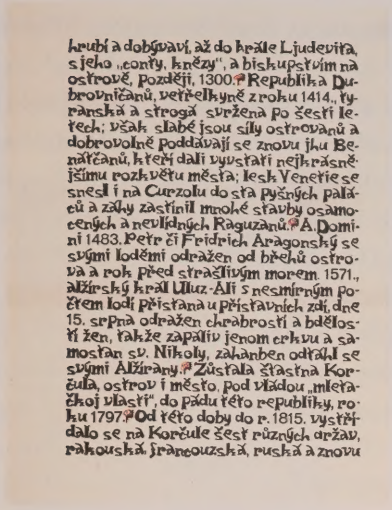
Preissig returned to Prague in 1903, where he distinguished himself as an

inventive typographer and designer. He worked with the Czech Type Foundry, and from 1903 to 1909 with the printers Eduard Grégr (1827–1907), Ladislav Grund, and Karel Hippmann's Workers' Printing Office. He opened his own graphic arts studio, and published a series of prints under the title *Česká grafika* (Czech Graphics). The series featured the works of František Kupka, Max Švabinský, Viktor Stretti, and others; however, the Czech public did not appreciate the high-quality prints, so the enterprise soon failed and was sold. Preissig moved to the United States in 1910 where he would spend the next two decades. He taught at the Teachers' College at Columbia University and the Art Students League of New York, and, for many years, at the Wentworth Institute in Boston, where he directed the School of Printing and Graphic Arts. He came back to Prague in 1931. During the Second World War, Preissig participated in resistance activities, for which he was arrested and interned in the Dauchau concentration camp where he died.

Preissig made enormous contributions to the fields of graphic design, book design, typography, illustration, poster art, bookplates, and printing. He was a member of the Mánes Union of Fine Arts, the Hollar Association of Czech Graphic Artists, and was active in the Association of Czech Bibliophiles. In 1909 he published *Colour Etchings and Colour Engravings,* which demonstrated the processes involved in the printing of books. A second, enlarged and illustrated edition was published in 1925, the same year that the State Printing Office in Prague commissioned Preissig to produce the first original Czech printing typeface, and which it cast as Preissig roman. His book on etchings and engravings was reprinted at the author's expense from the original type blocks in an edition of fifty proof copies for the 1925 International Exposition of Modern Industrial and Decorative Arts in Paris. The book is considered a milestone in the history of Czech graphic art, and reveals Preissig's refined, elegant style marked by simplicity and discipline.

35 **Karel Dyrynk (1876–1949).** ***Písma Josefa Váchala jim vytvořná, řzaná i odlitá a použitá v jeho knihách.*** **Brno: Arno Sáňka, 1930.**

In Dyrynk's earlier volume *Typograf o knihách* (The Typographer on Books, 1911), he had already shown his admiration for the book designs of Josef Váchal, particularly for his volumes *Vidění sedmera dnů a planet* (The Vision of the Seven Days and Planets, 1909) and *Božstva a kulty* (Deities and Cults, 1910), which he pronounced as 'intriguing literary wonders.' He described *Vidění sedmera dnů a planet* as 'a peculiar book which from the way it was made seems to come from a time before Gutenberg's invention.' He further


hrubí a dobývaví, až do hrůze Ljudevíta, s jeho „conty, hnězy", a biskupstvím na ostrově, později, 1300.? Republika Dubrovničanů, vetřelkyně z roku 1414., tyranská a strogá svržená po šesti letech; však slabé jsou síly ostrovanů a dobrovolně poddávají se znovu jhu Benátčanů, kteří dali vystavěti nejkrásnější rozkvětu města; lesk Venetie se snesl i na Curzolu do sta pyšných paláců a zdy zastínil mnohé stavby osamocených a nevlídných Raguzanů.? A. Domini 1483. Petr či Fridrich Aragonský se svými loděmi odražen od břehů ostrova a rok před strašlivým morem. 1571., alžírský král Uluz-Ali s nesmírným počtem lodí přistána u přístavních zdí, dne 15. srpna odražen chrabrostí a bdělostí žen, takže zapálil jenom crkvu a samostan sv. Nikoly, zahanben odtáhl se svými Alžíranyi.? Zůstala šťastna Korčula, ostrov i město, pod vládou „mleračkoj vlasti", do pádu této republiky, roku 1797.? Od této doby do r. 1815. vystřídalo se na Korčule šest různých držav, rakouská, francouzská, ruská a znovu

commented on the unique and well-developed typefaces that Váchal created and used in his books, which with their angular, spiky gothic type set in ragged rows conveyed archaic and strange thoughts, and seemed more typical of the fourteenth century.

Dyrynk's appreciation grew over the years, and in 1930 he published a book devoted to the artist's handset, hand-cut, and hand-printed lettering used in his books. As a theoretician, Dyrynk was the first to recognize the overall aesthetic originality of Váchal's books and his contributions to the book arts. His critical assessment was published in a limited edition (sixty copies) in Brno by the Moravian bibliophile, bibliographer, and private publisher Arno Sáňka (1892–1966), who added his own praise for Váchal's art, stating that 'his pages are not works of typography, but prints of wondrous beauty.' For Váchal would cut in wood entire sheets for his books, both the illustrations and the text, and after the printing destroy the blocks.

In return for acknowledging his talent and for offering his respect, Váchal wrote a letter to Dyrynk thanking him for taking an interest in his fonts. Additionally, the following year, he dedicated his work *Šumava umírající a romantická* (The Dying and Romantic Šumava, 1931) to his fellow typographer. For this new collection, Váchal wrote the text, created the coloured woodcuts, and formed new, original calligraphy. Printed in an edition of only eleven copies, Váchal's book of poems were reflections and descriptions of the disappearing beauty of the Šumava Mountains. This region also supplied for him the fine handmade paper he used for his books, which was produced by Eggerth papermill in the village of Prášily in Bohemia.

36 Bedřich Beneš Buchlovan (1885–1953). *Grafické opojení.* Prague: Průmyslová tiskárna, 1932.

Beneš engaged in book culture and graphic design, and in addition to his book on Josef Váchal (1914), and another on modern Czech bookplates (1926), he published this volume entitled *Graphic Intoxications*. The work was illustrated by Jan Konůpek, and printed for participants of the sixth evening of the Hollar Association of Czech Graphic Artists held on 10 December 1932, and dedicated to the Industrial Printing House in Prague. The Hollar Association was established in 1917 in Prague during the First World War, bearing the name of Wenceslaus (Václav) Hollar (1607–1677), a great Bohemian baroque draftsman, etcher, and printmaker. It was organized to promote the development of Czech art and fine printing. Among its earliest members were Max Švabinský, Preissig, František Kupka, Viktor Stretti, Zdenka Braunerová, František Bílek, and Konůpek.

The typographer Method Kaláb printed Beneš's book on his own press in an edition of 150 numbered copies.

37 František Táborský (1858–1940). *Tiskař Method Kaláb, 1885–1935.* Prague: Průmyslová tiskárna, 1935.

This collection was published in honour of the fiftieth-birthday of the Czech typographer Method Kaláb who in 1905 moved from his small native town of Tábor to Prague, where he ended up working with a number of printing houses. He also spent half a year in Vienna with a stint at Chwala, the company that printed graphic works for Wiener Werkstätte, and also a period of time at Flinsch's type-foundry in Frankfurt am Main. When he returned to Prague, he was hired by Grafia, and worked with the artists Jaroslav Benda, V.H. Brunner, Cyril Bouda, František Kysela, Karel Svolinský, and many others. He stayed with the company until 1922, at which time he was offered the directorship of Průmyslová tiskárna (Industrial Printing House). Aside from his work with various printing firms, the typographer designed the covers for the journal *Veraikon*, and contributed reviews on poster art, bibliophile editions, and new types to many Czech typography publications.

Through his mastery of printing techniques and knowledge of the printing industry, Kaláb also pioneered new directions in Czech typography, marked by a return to classic typefaces, prominent use of lettering, functional clarity, symmetry, and restraint. He himself designed many fonts, the most famous of which is his roman typeface.

Kaláb edited close to eight hundred books, many of which were exhib-

ited in Paris (1925 and 1937), Leipzig (1927), London (1929 and 1949), Prague (1935), and Milan (1936). He was awarded the *Diplôme d'honneur* in Paris in 1937, and the Czech national prize for book design in 1948.

38 Jindřich Vichnar (1896–1972). *Obor nejkrásnější.* Prague: Průmyslová tiskárna, [1946].

Vichnar worked as typographer at the Industrial Printing House in Prague. The brochure on *The Most Beautiful Field* pays homage to the printing profession. The book covers the sixteen major fields of printing. At the end of the text, the author calls for the establishment of better and more schools of graphic arts, and addresses those in the trades, telling them that it is a 'useful, winsome, and even profitable' field, among the most beautiful and noblest.

The text is complemented with illustrations by Emil Kotrba (1912–1983), a former student of Max Švabinský and professor of figurative drawing at the School of Advertising in Prague, who today is better known for his paintings of horses. The cover design of a printer at work is by Vojtěch Preissig.

39 Karel Dyrynk (1876–1949). *Pravidla typografické sazby.* Prague: Typografia, 1948.

40 **Kamill Resler (1893–1961). *Sborník na památku Karla Dyrynka: knihtiskaře, tvůrce písem, knihomila a člověka.* Prague: Spolek českých bibliofilů, 1951.**

The above are two works honouring the talents of Dyrynk as a book printer, type designer, and bibliophile. The first is a miniature, leather-bound eighth edition of his *Rules of Typesetting* (measuring 48 x 38 mm), which was introduced by the now forgotten poet Jindřich Teuchner (1901–1985), typeset in Garamond font by Vilém Sonberg, and printed by Josef Vrtiška at the State Printing Office for Typografia. The second is a Festschrift edited by his lawyer and friend, Kamill Resler, and presented to the typographer on his seventy-fifth birthday.

Resler was a prominent lawyer and bibliophile in Prague, who played a significant role in the cultural life of the city during the 1920s to late 1940s. His contacts with leading Czech artists, writers, publishers, and political figures began during his school years. Among his classmates were the future painter V.H. Brunner, the journalist and anarchist Michael Kácha, and the writer Karel Toman. Through them he met the circle of artists formed around S.K. Neumann.

Following his secondary education and military service (including years on the front during the First World War), he completed law school, and soon after established his own private firm. His practice defended many leftist artists, including his old school friend Kácha, as well as the writers Josef Hora and František Halas; the publishers Václav Petr, Rudolf Škeřík, Erna Janská, and Kamilla Neumannová (for whom he secured a loan so that she could continue publishing); the typographers Vilém Kohout and Dyrynk; and the military surgeon-playwright Arnošt Dvořák. Among his cases were probate proceedings on behalf of Jindřich Štyrský and Toyen, and copyright disputes involving Franz Kafka and Jaroslav Vrchlický.

Besides his professional career, Resler was also a translator and bibliophile. His law office became a sort of artistic-literary salon. These connections helped Resler to engage in his own bibliographic research, and he wrote biographies of writers such as Kácha and Karel Janský, and published poetry by Biebl, Hora, and Libuše Jíchová. (Jíchová's poetry had been banned by the Nazi authorities of the Protectorate of Bohemia and Moravia.) After the Second World War, he joined the Association of Czech Bibliophiles, worked as an editor, and translated works of Latin, Greek, German, Italian, French, and English literature. Among his post-war publi-

cations is this collection of illustrated essays in tribute to the typographer Karel Dyrynk. Among the contributors to the collection, aside from the editor, were writer Beneš-Buchlovan, Preissig's daughter Yvona Bydžovská-Preissigová, Dyrynk's daughter Olga Dazzi-Dyrynková, typographer Method Kaláb, poet Jan Noha, publisher Karel Novák, Prokop Toman, and others. But by the time of the work's publication, Resler had become a social pariah for his defence of Karl Hermann Frank and other members of the Protectorate government in 1946.

CASE FIVE: The Čapek Brothers and Cubo-expressionism

The end of the First World War, the ensuing creation of the Republic of Czechoslovakia in 1918, and the liberal government of its first leader, Tomáš Garrigue Masaryk, brought about a cultural renaissance. Prague would be at the centre of a nascent and vibrant avant-garde over the next two decades.

The interwar period was a time of both hope and social unrest, and one which was fertile for formulating new ideas. Radical transformations were taking place in all spheres of life, from science and technology to politics, and these currents destabilized traditional political, cultural, ethical, and sexual values not just in Czechoslovakia, but all over the world.

Artists, writers, and other intellectuals in Prague soaked up modern influences coming from France, Italy, and Russia (and then the Soviet Union), and strove to find new ways of expression. Their interests became directed towards social issues and the implications of technology on society. The Čapek brothers, Josef and Karel, would become instrumental in shaping the Czech interwar avant-garde by breaking with conventions in art and forms of genre. Although they did not belong to any particular group or circle, they were most closely linked with the short-lived Tvrdošíjní (The Obstinates, 1918–1924), which Josef organized together with five other artists.

Karel contributed to the avant-garde in three ways. Firstly, he translated into Czech many works of French literature and aesthetic theory, such as the poetry of Guillaume Apollinaire. Secondly, he contributed essays on modern French, American, English, Russian, Norwegian, German, Italian, and Finnish writers and artists, as well as on Czech architecture, cinema, and the visual arts. Third, and most importantly, he experimented with spoken discourse, introducing colloquialisms into his writing, and genres (*feuilletons*, detective stories, science fiction). Through his experimentation, Karel Čapek developed a new means of poetic expression, introducing free verse, sound, and intonation in his own poetry and in his translations of French poets, and adopting a direct style of expression in his drama and prose, a style that rejected the use of metaphors by the symbolists. These developments resulted in a characteristic writerly style that was accessible to all classes of potential readers.

Josef Čapek was also a writer, and would sometimes co-author plays and short stories with his younger brother, as well as design illustrations, stage

sets, and costumes to Karel's texts. He is better known, though, as an artist and theorist of the Czech avant-garde. Influenced by primitivist African and Oceanic art following a visit to Paris in 1910–1911, during which he visited the city's ethnographic museums, Josef turned away from the academism of the last two decades, with its decorativism, false artistry, and forced aestheticization. He developed a uniquely individual style that developed from simplification and geometrization to collage, cubism, and expressionism. His creative expression was influenced by how technology influenced modern man's love for speed: 'speed—that is to say, the speed of presenting and the speed of perceiving.'

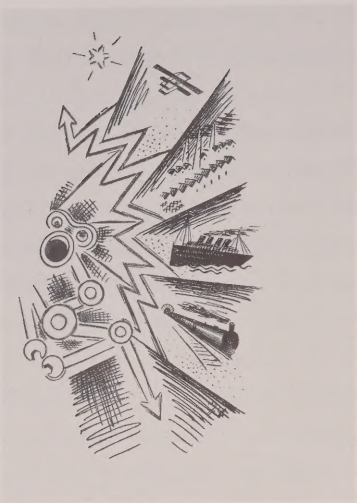
His aesthetic voice found its greatest resonance in designing books. Most of his book covers and illustrations were produced using linocut. He turned to this material first out of necessity, as it was a cheap and simple way to produce small print runs of books after the First World War, and then out of preference for the large, rough surfaces it produced.

Although Josef admired the standardized book covers of low priced French editions, such as Flammarion, he found that these designs would not work within the Czech cultural milieu. Covers for Czech audiences had to elicit the content of the book differently. For this reason, he decided that each book should be given a unique style, a special, individual appeal, acting as posters, for 'modern book jackets are the external expression of the nature and style of modern books,' and 'every book should have an image of its own, its face, and its figure. Its existence should be as significant as, let us say, the existence of a table, a hammer, a clock, an ocarina, a bird, or a flower' (*Typografia* 1927). Čapek went on to design over five hundred individual book covers.

41 Stanislav K. Neumann (1875–1947). *Nové zpěvy kniha lyrických průbojů.* Prague: František Borový, 1918.

In 1918, the artist and book designer Josef Čapek joined the Tvrdošíjní group. The group, founded by Čapek, Vlastislav Hofman (1884–1964), and Václav Špála (1885–1946), made its debut at the Weinert Gallery in Prague that same year. The poet, critic, and translator, Stanislav Kostka Neumann, supported their exhibition by publicizing it in the March issue of his journal *Červen* (June), a bi-weekly dedicated to movements such as 'Proletkult, Communism, Literature, and New Art.'

Neumann edited a number of journals, and translated works by Baudelaire, Émile Verhaeren, Kafka, Petr Kropotkin, and Lenin. In his own



writings, his aesthetic style developed from the decadence of the 1890s to the proletarianism of the 1920s. Aside from poetry, he wrote two modernist manifestos, both influential in their day, the *Almanac of the Secession* (1896), and, with Karel and Josef Čapek, the *Almanac for the Year 1914* (1913). Čapek and Neumann began corresponding in 1910, and met in 1912. The artist contributed his first work associated with book design by creating the frontispiece to Neumann's *Bohyně, světice, ženy* (Goddesses, Saints, Women) in 1915. Čapek provided a full-page illustration for Neumann's *Nové zpěvy* (New Songs), a post-war collection of poems on urban and technological themes. The zigzagging sharp lines, diagonals, and depiction of gears and transport machinery suggest the rhythm and motion of Neumann's poetry.

42 Guillaume Apollinaire (1880–1918). *Pásmo.* Prague: František Borový, 1919.

In 1910, Josef and Karel Čapek travelled to Paris, and spent a year there. During their stay, during which Josef studied at the Académie Colarossi, the brothers met and became friends with the poet Guillaume Apollinaire, who was one of the strongest driving forces behind several streams of modern art, including cubism and surrealism.

On their return to Prague, Karel and Josef began publicizing and translating Apollinaire's works. Josef reviewed Apollinaire's book on cubist painters in *Volné směry* (Free Directions) in 1913, the most important artistic journal of Czech modernist artists; while Karel reviewed *Alcools* in the Czech journal *Přehled* (Overview) in 1914. Josef published a translation of

Tím starým světem přec jsi znaven na konec
Pastýřko Eiffelko jak bečí stádo mostů dnes
Řecký a Římský starověk se ti už přežilý
Zde starodávně se tváří i automobily
Jen náboženství zůstalo nové ve starých věcí tísíci
Zůstalo zcela prosté jak hangary na letišti
Jediné esoterické v Evropě křesťanství je
Evropan nejmodernější jsíc vy ó papeži Pie
A tebe zdržuje stud když okna na tebe hledí
Vstoupíti do kostela a jíti ke zpovědi
Čtyř letáky romány plakáty jež nahlas zpívají
Toť prostě dnes a prosa dne hornály dávají
Sešity po šestáku o detektivech kteří prosluli
Portréty slavných mužů a stovek titulů
11.
POZOR

the poet's 'Le voyageur' in 1914, yet it is Karel's first translation of an Apollinaire poem, published in serialized form in Neumann's journal *Červen* (June) in early 1919, accompanied by twelve linocuts by Josef, that broke new ground.

The first of Karel's translations was a rather free rendition of the poet's *Pásmo* (Zone), and was published one year after Apollinaire's death from a combination of head wounds suffered at the front in First World War and a bout of Spanish flu. The poem serves as a preface to the collection *Alcools* (1913). It is organized around a walk in Paris from one sunrise to another—and from one time zone to another—during which the poet comes to terms with his isolation. Without punctuation or formal structure, and written in loosely rhymed couplets calling up visual impressions, the poem is difficult to translate, and most translators avoid following its metre and prosody. Čapek took even greater liberties. He introduced 'perplexing inaccuracies and outrageous additions,' yet managed to construct an adaptation that 'transcended the limited scope of its original to shine with an even brighter aura' (Garfinkle, 364). Years later, Kafka declared both Apollinaire's poem and Čapek's translation as 'verbal masterpieces,' while Milan Kundera wondered what would have become of Czech poetry had not Čapek fortuitously translated 'Zone.' The poem had an even greater impact on Czech contemporary poets, such as Nezval, Jiří Wolker (1900–1924), and Biebl, among others, and its translation is the cornerstone upon which Czech modern literary identity was constructed.

Just as Karel's translation was considered groundbreaking so too were

Josef's illustrations. He was also responsible for the cover and design. František Borový published the translation together with fifteen black-and-white linocuts in book form in April 1919. The illustrations combine primitivistic and expressionistic elements, and in some cases suggest Edvard Munch, such as the title-page illustration of the despairing scream, 'Lazarus,' with its concentric circles around a disembodied head. The illustrations appear randomly interspersed within the text, with little to no obvious connection to the poem. For example, to suggest isolation and social exclusion under modern life, he portrays a thief emerging with gun drawn from menacingly skewed, urban buildings.

43 Karel Čapek (1890–1938). *R.U.R.: Rossum's Universal Robots.* Prague: Aventinum, 1920.

Josef Čapek frequently collaborated with his younger brother Karel, an influential journalist, writer, and critic, illustrating his works and writing several works with him. According to Karel, it was Josef who came up with the word 'robot' for this play about the conflict between human beings and their artificial creations, the robots—derived from the word *robota*, meaning literally in Czech 'corvée,' or 'serf labour,' and figuratively 'drudgery' or 'hard work.' The three-act play takes place in the future, in a factory on an island where robots - bio-chemical machines resembling humans - are produced using a formula by a man named Rossum. The robots eventually rebel, and kill all the humans, leaving only Alquist—the only human at the factory who still works with his hands. The robots ask him to restore the original formula for their reproduction, destroyed earlier, because otherwise the robots will cease to exist. At the end of the play, despite having lost the secret of their manufacture, two of them discover love, and the last human being, Alquist, gives them responsibility for the world. Unfortunately the author and his brother, both outspoken anti-fascists, met a less hopeful and tragic fate than the robots. Karel died of pneumonia in 1938 shortly after the annexation of part of Czechoslovakia by Nazi Germany; Josef was arrested by the Germans in 1939, and later died in the Bergen-Belsen concentration camp.

The play has had a long success, first premiering in Prague early in 1921 and running for sixty-three performances, and soon after being performed in Berlin (1921); New York, Belgrade, and Warsaw (1922); London, Vienna, and Zurich (1923); and in Budapest, Paris, and Tokyo (1924). One audience member at the theatre in Prague, a young girl of eight, remembered after-

wards how 'all the children wanted to play "Robots" for months after seeing the play.' Only three years after its publication, the work had been translated into thirty languages. For the first Czech edition, printed in 1920, Josef Čapek designed the cover in which the three letters, R.U.R., are set against a lavender-coloured, rhomboid-shaped background, with diagonal lines criss-crossing the brown cover, suggesting three-dimensionality.

44 ***Mistr Petr Pleticha.*** **Prague: Symposion, 1921.**
Translated into Czech by Norbert Havel (1890–1974), this anonymous fifteenth-century French comedic minstrel play, *La Farce de maître Pierre Pathelin,* centres on a series of dishonest acts involving five less than morally upstanding characters: Pierre Pathelin, a bankrupt, swindling lawyer; Guillemette, his scheming, greedy wife; Joceaulme the Draper, an ambitious and gullible fabric merchant; Thibault l'Aignelet, a slow but sly shepherd; and an anonymous judge.

Havel studied philosophy at the Charles University in Prague, and at the University of Berlin and the Sorbonne, but chose a career as a grammar school teacher in Pardubice where he also served as secretary of the local *Alliance française*. Aside from teaching, he translated literary works from Old French and Old German, including works by Marie de France (c. 1130–c. 1200) and Hartmann von Aue (c. 1168–c. 1210).

This first translation into Czech includes a linocut cover design and publisher's device by Josef Čapek, and a preface by Prokop Miroslav Haškovec (1876–1935). The cover design is printed in blue on ochre wove

stock, and depicts a primitivistic outline of a box cart with four flags on a track, three blowing in one direction, and the other in the opposite way.

The avant-garde theatre director Emil František Burian (1904–1959), in collaboration with the composer Karel Reiner and the lyricist Norbert Frýd, adapted *Mistr Petr Pleticha* for the stage in 1936 based on this 1921 translation. Havel's translation is still used by Czech theatre directors to this day. Fellow Romance philologist, Haškovec, who lectured and taught French literature at Charles University, and was a translator of works by Rabelais, introduced the text.

45 Stanislav K. Neumann (1875–1947). *Sen o zástupu zoufajících.* Prague: Aventinum, 1921.

Neumann's *The Dream of a Desperate Crowd* was originally published by *Moderní revue* in 1903. By this time the author was moving from individualism to collectivism and had become closely aligned with the anarchic-communist wing of the workers' movement. Yet his poetry still derived from the symbolism of Czech decadent literature of the 1890s.

The poems in this work convey the sense of a crowd searching for the meaning of life in a world of exploitation and social oppression. Josef Čapek's cover design and linocut illustrations help reinforce the writer's ideas. The cover consists of simple, repetitive line-drawings of faces and hands organized diagonally across the blue and grey page evoking both a decorative pattern and the visual motif of a crowd. By contrast, his frontispiece depicts a depopulated urban scene, a series of geometrical skyscrapers in black.

The collection of poems was published by Otakar Štorch-Marien (1897–1974) for Aventinum, and printed by František Obzina (1871–1927). Štorch-Marien ran the Aventinum publishing house in Prague from 1919 to 1934 and from 1945 to 1949. His firm was one of the leading outlets for contemporary Czech and foreign literature. During the 1920s, when this second edition of Neumann's poetry came out, Aventinum was issuing from sixty to ninety titles per year. Much of Štorch-Marien's success came from the publication of Karel Čapek's *R.U.R.: Rossum's Universal Robots* the previous year, and the commercially profitable translation of H.G. Well's *History of the World* (1926). The works produced by Aventinum were characterized by their high-quality artistic designs, from covers to illustrations to typography. Josef Čapek contributed to the visual design of more than two hundred Aventinum titles.

46 Guillaume Apollinaire (1880–1918). *Kacíř & spol.* Prague: Symposion, 1926.

A translation by Jaroslav Starý of Apollinaire's *L'Hérésiarque et Cie* (The Heretic and Co., 1910), this volume of short stories about heretics, provincial romantics, and adventurers in crime marked Apollinaire's literary debut. It challenged for, but only just lost, the Prix Goncourt for 'the best and most imaginative prose work' of 1910 to Colette's *La Vagabonde*. With the collection's obscure historical, ecclesiastical, and geographical references, the writer's prose technique would lead André Breton (1896–1966) to call it a 'formula' for surrealism. Apollinaire wrote one of the stories following a brief visit to Prague in 1902. The city inspired him (after only two days) to write 'The Stroller through Prague.' This story takes place in 1902, and describes the meeting of a French visitor, presumably the author-narrator, with Ahasuerus, the Wandering Jew. Ahasuerus leads the narrator through the city. The two *flâneurs* enjoy the city's historical landmarks, and take pleasure in its gastronomic and erotic distractions. This story would later serve as inspiration for Nezval's *Pražký chodec* in 1938.

The book is illustrated with a title vignette and eight full-page, two-colour (brown and black) linocuts by Josef Čapek. They reflect the expressiveness and primitivism of his earlier work for Apollinaire's *Zone*. In his illustration for 'Prague Stroller,' he depicts the Jew Ahasuerus as a figure in black, set against a background of an anonymous crowd of men in light brown walking through Prague's religious cityscape. The collection was printed in Tusar type, and published by Rudolf Škeřík (1896–1968) as part of the *Symposion* edition. Although publishing was an aside to his professional practice as a dentist, Škeřík became an influential literary figure closely aligned with the Czech avant-garde when he founded *Symposion*. From 1921 to 1948, he published 161 volumes, mostly original contemporary and translated fiction and essays, with a focus on graphic design, many involving Čapek.

47 Konstantin Biebl (1898–1951). *Zlatými řetězy.* Prague: Čin, 1926.

Biebl's fifth work, *With Golden Chains*, is written in the style of poetism. It plays with form, words, and free associations, and uses puns and homonyms. In the poems, he was experimenting with building euphonic verse. They were inspired in part by Biebl's voyages to the Mediterranean in 1925, with some thematically composed on the subjects of Monte Carlo and the Riviera.

The small collection of poems was designed and illustrated by Josef Čapek. It includes three full-page coloured linocuts with images of cliffs, waves, and colours. The blocks of waves incorporate on the surface of the ocean a ship and on the ocean floor a sinuous, eel-like sea creature.

The volume was published by the publishing house Čin under the direction of Bohumil Přikryl (1893–1965) who established the firm in 1925, following his service with the Czechoslovak Legion in Russia, and his work with several legionnaire organizations, including the Socialist Union of Legionnaires. His original intention of publishing works by ex-legionnaires soon evolved into including works of 'good' literature. The focus was on good-quality books without regard for commercial success, resulting in financial difficulties. Among Přikryl's authors were Bedřich Beneš, Josef Kopta, Marie Majerová, Emil Vachek, Jaroslav Kratochvíl, Karel Nový, and T.G. Masaryk, as well as translated works by Theodor Dreiser, John dos Passos, Vsevolod Ivanov, Vladimir Korolenko, Bernhard Kellermann, and Gerhard Hauptmann. Josef Čapek designed many of the covers, and was also responsible for creating the publisher's device.

48 Karel Čapek (1890–1938). *Zahradníkův rok.* Prague: Aventinum, 1929.

This volume, *The Gardener's Year,* contains short essays by Karel Čapek on the pleasures and tribulations of year-round gardening, with illustrations by his brother Josef. His horticultural texts, first developed in 1927 for his newspaper column in *Lidové noviny* (People's News), play humorously with the

seriousness of gardening manuals. Yet the author himself was a passionate gardener, and viewed this physical activity as one among 'the only worthwhile world-altering actions' which spring 'from the hands of the ordinary man.' This aligned with his views on the peasantry, which he considered responsible for his nation's greatest achievements. Not only that, but by 'reforming' the landscape peasants had created 'minor' revolutions of their own, with their toiling, ploughing, and tilling of the soil and reshaping the land. Karel viewed his own shortfalls in the garden, his weaknesses, as making his efforts more significant as he battled capricious weather, high winds, frost, or lack of rain. In his essay on 'Legs and the Gardener,' he writes that the gardener has advanced by cultivation and not evolution, for 'if he had developed naturally he would look different; he'd have legs like a beetle, so he wouldn't have to sit on his heels, and he'd have wings, first for their beauty, and second, so he could float over his garden.' (Čapek, 320).

The texts are supplemented with fifty-eight illustrations by Josef Čapek, whose artful and simple cartoon-like figures convey the comic circumstances of his brother's backyard garden and his activities therein. For example, for the month of February, Josef depicts the gardener rushing around his backyard digging, shovelling, raking, composting, and spreading fertilizer.

The first fifty copies of the second edition were numbered, printed on Holland paper, and signed by the authors. The exhibited copy is numbered 22. Even after Karel Čapek's death, the playwright František Langer (1888–1965) felt moved by the sight of his friend's garden because 'each lovely inch is the work of his hands and heart.'

49 Karel Čapek (1890–1938). *Věci kolem nás.* Prague: Československý spisovatel, 1954.

This volume, entitled *Things around Us*, is a collection of socio-cultural and political texts by Karel Čapek about everyday things, with drawings by Josef Čapek, and amateur photographs by Karel of such items as cacti, suitcases, and slippers. The collection was conceived in Čapek's lifetime, but published posthumously after the war by editor and bibliographer Miroslav Halík (1901–1975), who also organized an exhibition in honour of the brothers, helped found the Čapek Brothers Museum, served as chairman of the Čapek Brothers Society, and acted as the guardian of their literary-artistic legacy.

The collection comprises Čapek's observations, criticism, comments, and thoughts on ordinary things, from the market for oriental carpets to mass-produced wares, and from modern inventions, such as airplanes, the

radio, automobiles, the telephone, and camera, to cactus collectors. Returning to the theme of his sketches for *The Gardener's Year*, the writer laments the replacement of flower window boxes with houseplants, and thinks it a good idea to set up holiday nurseries or 'plant-sitters' for plants of temporarily absent owners. The last part of his collection is devoted to books. Čapek provides advice on how physically to read, and grieves the fate of books lent and never returned, as well as those that we have just finished reading and put away like soiled dinner plates. Josef's illustrations complete the meaning of the *feuilletons*, such as drawings depicting figures in bed or in prison for 'when to read,' or a figure among piles of books trying to locate a single one for 'where to find a book.'

CASE SIX: Karel Teige, Devětsil, and Poetism

Parallel to the high aestheticism of the book beautiful movement—art nouveau and symbolism—there arose in the 1920s a distinctive Czech avant-garde movement led by a leftist group of young artists and writers who formed the literary association Devětsil (1920–1931). The group was founded on 5 October 1920 at the Union Café in Prague, and took as their name the Czech word for 'butterbur', which has literal and metaphoric meanings: the first referring to a perennial plant with pink or white flowers; the other meaning 'nine forces' or 'nine powers.' The artists were influenced by new currents in art following the First World War, namely the Bauhaus and Russian constructivism, and experimented with all genres of artistic endeavour, including architecture, literature, art, music, design, photography, and film.

The most important figure associated with Devětsil was Karel Teige, the founder and leading theorist and spokesperson for this artistic union. In an essay on modern typography in 1927 he criticized the book beautiful movement. He found the extravagance of art nouveau archaic and prone to academicism, and its decorativeness eccentric, illogical, and fantastic. All the elements of fine book design associated with Czech modernism led to 'the danger of excessive bibliophilia and collectors' snobbism.' He was reiterating the sentiment of Devětsil, whose original fourteen members—poets, critics, musicians, architects, and painters—including Vítězslav Nezval (1900–1958), Jaroslav Seifert (1901–1986), and Vladislav Vančura (1891–1942), declared upon the group's founding that 'the era has split in two. The old times lie behind us, condemned to rot in libraries, while before us a new day glitters.'

Teige and Seifert launched the journal *Revoluční sborník* in fall 1922, the earliest exclusively Devětsil publication, the first (and only) issue of which included Teige's essay on 'Art Today and Tomorrow' (*Umění dnes a zítra*) that includes the emblematic quote associated with the poetist aesthetic: 'The beauty of the new art resides in the temporal world… and the task of art… is… to communicate through breathtaking images, through the unexplored rhythms of poems yet to be born, the entire beauty of the world.' In all of the publications associated with Devětsil considerable attention was paid to using modern techniques of typographic design, such as machine type, offset, photographic reportage, montage, and collage. Book covers and illustrations displayed bold type of varying cases, sizes, and colours (mostly

red, black, and blue), strong geometric patterns (horizontal and vertical lines, squares, circles), collages and overlapping graphics. Although Josef Čapek had led the way in modernising typography, and inspired the Czech avant-garde, his artistic individualism was rejected, as were his rough hand-crafted linocuts—according to Teige, linoleum was a material better suited for carpets than graphic design—in favour of photomechanical processes. Art made by hand was to take the backstage to the machine.

50 Devětsil (Society). *Revoluční sborník Devětsil.* Prague: Večernice, 1922.

The Devětsil Society's first publication appeared in the fall of 1922, with the stated aim that '[this] book which we present to the public, wants nothing more than to offer some modest testimonies, drawn from the riches of contemporary society and breathing in the fever of the revolutionary present.'

Jaroslav Seifert and Karel Teige co-edited the almanac, with Teige contributing the original wrappers, title page, and typographic design. The volume featured twenty-eight articles or poems, with three in French, two in German, and the rest in Czech, as well as photographs and numerous reproductions of mass-produced postcards. The most important members of Devětsil contributed poems, stories, and essays. The contributors included, among others: the poets Seifert, Nezval, Wolker, and Jean Cocteau, the prose writer Vančura, and theorists Jindřich Honzl (1894–1953) and Teige. The topics of the essays ranged from Russian art to proletarian theatre and from politics to electricity, with an overall focus on the socialist and revolutionary trends in culture following the First World War.

The volume included an introductory essay by Teige, a sort of manifesto, on 'New Proletarian Art,' in which he delineated a societal tension that separated art into a 'traditional period' and an 'anti-traditional… revolutionary' period. For him, the last generation's time had passed, a relic for museums. In its place were artists and intellectuals using new means of expression, such as film, photography, radio, and reportage. With this almanac, Teige applied his theoretical approach and developed the basic elements of his typographic design. The overall impression is a publication of stark simplicity, devoid of ornamentation, for in his thinking: 'There is no need for [the new art] to serve as an ornament or decoration of life, for the beauty of life, bare and powerful, does not need to be painted over or disfigured with dangling ornaments.' The cover features a simple black circle under the title, which is repeated on the back cover and elsewhere inside the volume. The

circle would be incorporated into his later designs, which would include other flat, abstract, and geometrical shapes.

51 Vítězslav Nezval (1900–1958). *Pantomima: poesie.* Prague: Ústřední studentské knihkupectví a nakladatelství, 1924.

Jindřich Štyrský (1899–1942) illustrated, and designed the front cover and original wrappers, to Nezval's poetry collection, while Karel Teige completed the layout and graphic design. The book is the first published work of Czech poetism, which was not so much an art form as a style of living, an attitude, and a form of behaviour that grew out of constructivism and Marxist socialism. In his 'Poetist Manifesto' (1924), Teige postulated, 'Poetism is, in the most beautiful sense, the art of life, a modern Epicureanism. It does not bring in an aesthetic which would forbid or impose.' Works embracing the poetist attitude were marked by optimism, improvisation, imagination, humour, lyricism, and free self-expression. While Teige was considered the chief theorist of poetism, Nezval was the movement's main practitioner. Their collaboration included many picture-poems characterized by an admixture of sensory metaphors. Nezval himself describes a poetist poem as 'a miraculous bird, a parrot on a motorcycle. Ridiculous, artful and magical.'

In *Pantomima*, Teige used drawings, and photographs of neon signs, Hollywood actresses, clowns, and reproductions of paintings and picture poems, to echo the content of the poems so that they functioned as visual verse. We observe this in Nezval's poem 'Ade' (Adieu) in which the verbal

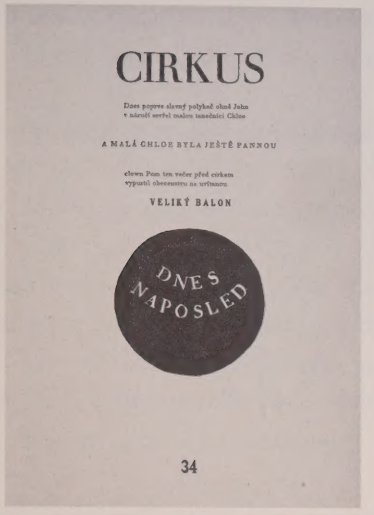
meaning is also manifested visually. The final poem in the collection plays with the idea of a 'postcard poem' and a death notice, and thus suggests that it is an obituary for the collection itself. With its black border and image of cross and feather at the top of the notice, as well as the repetition of the word 'Ade' in increasing size across the page, the poem functions as a farewell note to the reader. Other optical effects follow. The words that express the idea of birds flying, for example, are fashioned to fly v-shaped on the page. Yet the collection also suggests open-endedness with the words 'Pantomima bez konce' (Pantomime without end), as the poetry exists in the form of a book, which can be read and reread.

The volume includes a musical composition by Jiří Svoboda (1897–1970), and concluding essay by theatre director Jindřich Honzl.

52 Jaroslav Seifert (1901–1986). *Na vlnách TSF: poesie.* Prague: Václav Petr, 1925.

While Nezval's book *Pantomima* was considered the first work of Czech poetism, Seifert's collection marked a radical breakthrough for Karel Teige whose typographic design completely transposed the poems into the visual sphere. Even the name was unusual, referring to something beyond the senses: 'On the waves of T(élégraphie) S(ans) F(il)' (Wireless Telegraphy). Using the association with wireless transmission, the poet and artist transport their readers to Paris, which they had visited together in 1924, and to places where pineapples grow, to Australia, Marseille, New York, to distant ocean shores, and back to the banks of the Vltava River in Prague. Their homage to Paris included an introductory poem dedicated to Guillaume Apollinaire who was highly admired by the Czech avant-garde for innovations and a multi-thematic approach in *Calligrammes.*

Even before their trip to Paris, Teige had clearly defined plans for a new form of book, an experiment of sorts, which would result in a 'strange picture book,' combining 'lyrical forms of art and non-art.' In order to complete this experiment, he required the cooperation of a writer, and for this reason he turned to his close friend Seifert in 1923. Their collaboration eventually resulted in what the poet would decades later recount as a 'typographical rodeo.' A different typeface was used for each poem, and within a given poem the lettering would change midway, with some words being detached and isolated from their context. By alternating the typefaces, working with italics, bold type and underlining, and alternating the horizontal and vertical positions of the typesetting, Teige was able to stress indi-



vidual lines of verse, and thus reinforce, or alternatively undermine, the meaning of the poems themselves.

Teige entrusted the production of the book to the printing house of František Obzina in Vyškov, a town in South Moravia, northeast of Brno. He provided a detailed description of the design for the collection, which entailed that the printer use nearly all available typefaces in his cases during the typesetting of the book, and 'to throw to the wind all the classical typographical rules handed down and perfected from the time of Gutenberg to the era of modern book design' (Dluhosch and Švácha, 41).

53 Guillaume Apollinaire (1880–1918). *Prsy tiresiovy*. Prague: Odeon, 1926.

The authorized Czech translation by Jaroslav Seifert of Apollinaire's *Les mamelles de Tiresias* (The Breasts of Tiresias) includes the French author's preface in which he first discussed surrealism. The French play, written in 1903, was first published and performed in 1917, with music by Germaine Albert-Birot at a Montmartre theatre. This translation, with four full-page illustrations by Josef Šíma (1891–1971), and title page, book design and cover by Karel Teige, coincided with the 1926 Prague production of the play by the Osvobozené divadlo (Liberated Theatre) under the direction of Jindřich Honzl. One thousand numbered copies were printed by the avant-garde publishing house Odeon (under Jan Fromek), established in April 1925, of which this is number 530.

The staging of Apollinaire's play was considered one of the most impor-

tant performances for the Theatre, and reinforced the importance of the French poet and of modern French poetry to the Czech avant-garde.

54 Josef Träger, editor. *10 let Osvobozeného divadla 1927–1937: V + W.* Prague: František Borový, 1937.

Josef Träger (1904–1971) was a theatre critic and historian. During the 1930s, he worked as an editor and director of the publishing firm Melantrich. He began to publish theatre criticism while still a university student in the mid-1920s, and regularly contributed articles and reviews on Czech drama to literary journals and newspapers. From the beginning, he attended performances organized by the Osvobozené divadlo, and felt a close connection with its members with whom he was generationally and ideologically linked.

This volume pays tribute to a decade of work by the Theatre's authorial and acting partnership of Jiří Voskovec (1905–1981) and Jan Werich (1905–1980). Together they were referred to by the acronym V+W. The two men, then twenty-two year old law students, first appeared on the Theatre's stage in 1927 in their own play *Vest Pocket Revue*. Their performances were largely improvised, and accompanied by jazz-influenced music and songs. The plays, generally their own, or original adaptations, had a marked socially and politically critical character, and eventually the target of their satire became the dangers of Nazism. V+W's anti-Nazi plays began to be censored, and in November 1938 the authorities closed down the Liberated Theatre. Both Voskovec and Werich fled to the United States in early 1939.

The collection includes contributions from many noted avant-garde Czech and international cultural figures—Karel Čapek, Teige, Honzl, Vsevolod Meyerhold, Roman Jakobson; nine original caricatures by the poet, novelist, editor, translator, and talented artist, Adolf Hoffmeister (1902–1973); and black-and-white photographs of the actors and stage sets.

55 Vítězslav Nezval (1900–1958). *Abeceda: taneční komposice Milči Mayerové.* Prague: Jan Otto, 1926.

This publication of *Abeceda*, or 'Alphabet,' was the result of collaboration among several artists, and represented a synthesis of a number of disciplines, including poetry, dance, photography, typography, and theatre. Nezval wrote the poem, the dancer Milča Mayerová (1901–1977) physically interpreted each set of verses, which Karel Paspa (1862–1936) photographed, and for which Karel Teige provided the work's overarching design. The idea

for the book came from a series of performances organized by the Devětsil Society's theatre, the Osvobozené divadlo in April 1926, at which the actress Jarmila Horáková (1904–1928) read Nezval's poem while Mayerová performed the 'alphabet' dance.

Nezval wrote the poem in late 1922, and had it published in the inaugural issue of the short-lived Devětsil journal *Disk*, inspired, as he wrote in the preface to this 1926 edition, by 'the intellectual gymnastics afforded by poetry's most immediate object: letters.' The text of the book consists of a series of rhymed quatrains, titled and ordered according to the letters of the Latin alphabet (without Czech diacritics), and always laid out on the left. On the right appear Teige's photomontages, in which his typographical treatment of the letter of the alphabet either grounds or plays with the photographs of Mayerová's poses. For example, the letter 'R' nods to Devětsil and Teige's circle, with Mayerová representing the letter not with her body but with motion, her costume and cap echoed in the typographic design:

> The drummers cast off their hats
> over seven bridges they march and rivers nine
> Vrooom—Devětsil acrobats
> set up their stand where the Nile flows divine.

Although highly collectable today, the publication was essentially a write-off. The book was published by Mayerová's grandfather's firm, Jan Otto, established in 1871, which was definitively not in the avant-garde busi-

ness. The publisher and bookseller specialized in lavishly illustrated series in large format with tooled bindings, as well as sentimental and nationalist literature. Decades earlier he had published the largest encyclopedia in the Czech language. Since the firm issued *Abeceda* in an edition of two thousand copies just before the close of the 1926 Christmas season, with hardly any publicity, it was soon remaindered.

56 Stanislav K. Neumann (1875–1947). *Písně o jediné věci: (1925–1927).* Prague: František Borový, 1927.

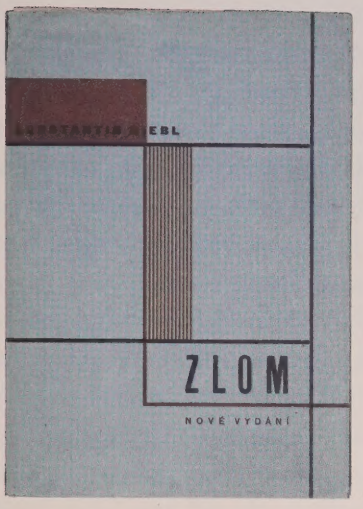
The publication *Písně o jediné věci* (Songs about One Thing) was the result of a collaboration between the two artists, Šíma and Mrkvička, and the poet-philosopher Stanislav K. Neumann. It was published by the major modernist Czech publisher František Borový (1874–1936), who also printed Neumann's avant-garde journal *Červen* (June, 1918–1921) and works by the Čapek brothers, Vitězslav Nezval, and others.

The edition was published in six hundred copies (the Fisher Library's copy is number 3) with paper wrappers by Otakar Mrkvička (1898–1957), and four full-page colour illustrations by Josef Šíma. A painter, graphic artist, and illustrator, Šíma studied at both the School of Applied Arts in Prague under Jan Preisler (1872–1918) and at the Academy of Fine Arts. He was an early member of Devětsil. He moved from Prague to Paris in 1921, where he associated with surrealists and formed close friendships with Roger Gilbert-Lecomte and René Daumal. In 1927, at Reims, together with the two French poets, he co-founded the group *Le grand jeu*. Although Šíma became a French citizen in 1926, he remained closely involved with the Devětsil movement in his native Czechoslovakia. He participated in the first Devětsil exhibition in 1922, and again in 1923 and 1926, and contributed to the journals *Život* (Life), *Pásmo* (Zone), and *Stavba* (Construction). Šíma also translated Seifert's and Nezval's poems into French.

Šíma's first solo exhibition was held at the gallery Topič in 1923. His paintings were influenced by surrealism and geometric abstraction, as is evident in his drawings for Neumann's collection; for example, the frontispiece depicts an oblong-curved female torso and androgynous head, alongside a pink flower and pineapple.

57 Konstantin Biebl (1898–1951). *Zlom.* Prague: Odeon, 1928.

Biebl first published this collection of poems in 1925. The title of the collection is taken from a poem, *The Break*, in which a soldier and mother speak to



one another as if from different worlds, the soldier's horrific memories of war coming between them. This poem and the others express the poet's desire for a world where there is love and humanity, yet they create an overall melancholy mood. Even with the overt social message, Biebl experimented with language by creating lyrical puns, playing with sound effects, and stringing together unrelated impressions, leading, in one instance, from an old woman painting to the pyramids of Egypt. The poet, however, was not content with the earlier version of the poems, and significantly reworked them for this second edition. Critics noticed his transition from proletarian poetry to the poetic. Despite the changes—now reflected physically too in the external form of the book with the removal of punctuation and typographic modifications by Karel Teige—the poems still reflected Biebl's concern with a world ravaged by the First World War, and the ensuing chaotic social changes.

The second expanded edition of *The Break* was designed by Teige, and includes playful typographic compositions—of symbols, lines, arrows—printed in orange and black on yellow stock within the book, and in dark blue and brown on light blue stock on the cover. The constructivist compositions demonstrated Teige's concept of 'modern illumination' which he thought should replace the monochromatic basis of classical type: 'new typography is not art, nor is it black. The black, grey and white ideal of the renaissance printing belongs to the past, and, in main polygraphical discipline, colour fulfils an ever more important role' (*Panorama*, 1934). The book was issued in a large print run of 1600 copies.

58 *ReD*. Prague: Odeon, 1927–1931.

The Odeon publishing firm, established by Jan Fromek (1901–1966), was a primary venue for the work of the Czech avant-garde. The firm became Devětsil's main publisher, and employed several members of the group as designers of books and covers. It published Devětsil's longest-running and most important journal, the monthly *ReD*, from 1927 to 1930. The heavily illustrated journal was issued in three volumes, with thirty issues in twenty-nine. Karel Teige served as co-editor and art director.

ReD, carrying the subtitle 'měsíčník pro moderní kulturu' (monthly for modern culture) served as Devětsil's principal platform for promoting constructivist and poetist ideas, and for informing its readers about the contemporary western European avant-garde. The journal carried texts and illustrations by the foremost architects, artists, and authors of the late 1920s, including Jean Arp, Willi Baumeister, Marc Chagall, Max Ernst, Walter Gropius, Le Corbusier, El Lissitzky, Šíma, Štyrský, Toyen, Teige, Nezval, and Jaromír Krejcar.

The journal published special issues on the Russian avant-garde, Bauhaus, and photography, film, and typography. The one devoted to recorded images and typography appeared in April 1929, and featured on its cover Teige's frontispiece to the Czech translation of Pierre Girard's *Connaissez mieux le cœur des femmes* (1928). Inside its pages were reproductions of photomontages by László Moholy-Nagy, photographs by Man Ray, Aenne Biermann, and Paul Outerbridge, with typographic designs by Nezval and Teige.

CASE SEVEN: Toyen and Artificialism

Among the artists closely associated with Devětsil were Jindřich Štyrský and Toyen. From 1923, when they joined, they frequently exhibited their paintings in the group's exhibitions. Together, in artistic partnership, they moved to Paris in 1925 where they lived and worked for three years. During this short period, Štyrský and Toyen formed a two-person movement, which they coined 'artificialism'.

Artificialism was a style connected with the synthesis of picture and poem, or 'picture poems,' and emphasized the abstract visualization of impressions, dreams, reminiscences, and fantasies. The duo's 'movement' drew upon their internal states as source material. Their use of memory and emotion, although similar to their French surrealist colleagues' reliance on the unconscious, instead emphasized the metaphoric function of imagination, and distanced itself from tangible reality. Štyrský defined artificialism succinctly as an 'abstract conscience of reality.' The two artists co-wrote an essay, which appeared in the Devětsil journal *ReD* (October 1927), and which further explained their new artistic direction: 'Leaving reality alone, *it* [Artificialism] *strives for maximum imaginativeness*... Artificialism has an abstract consciousness of reality. It does not deny the existence of reality, but it does not use it either. Memories as imaginary spaces... Memories are prolonged perceptions. If perceptions are transfigured as they are born, memories become abstract. They become the result of a conscious selection that denies imagination, and pass through the consciousness without leaving an imprint and without disappearing. Artificialism abstracts real spaces.' For analogical clarity, Karel Teige described Štyrský's and Toyen's artificialism as a means of writing poems with lines in the same way that the French poet Arthur Rimbaud or their colleague Vítězslav Nezval wrote poems with words.

Toyen particularly embraced this style in her book cover designs and illustrations, although there are some traces of artificialism in the work of their expatriate Josef Šíma. Her drawings, usually in ink, are 'lyrical abstractions,' and are characterized by delicately curved lines, transparent figural and spatial planes, and the depiction of mysterious objects resting or freely floating in space. Her illustrative world is full of disembodied heads and hands, trunkless branches, outlines of buttocks or breasts, and floating household objects set in overlapping frames. Štyrský likened her drawings to an ice cube melted by the sun: 'They vanish, becoming invisible *objects*, so

that they might reappear transformed as arabesques and provocative interconnected points, lines, and surfaces' (*Almanach Kmene*, 1932/1933).

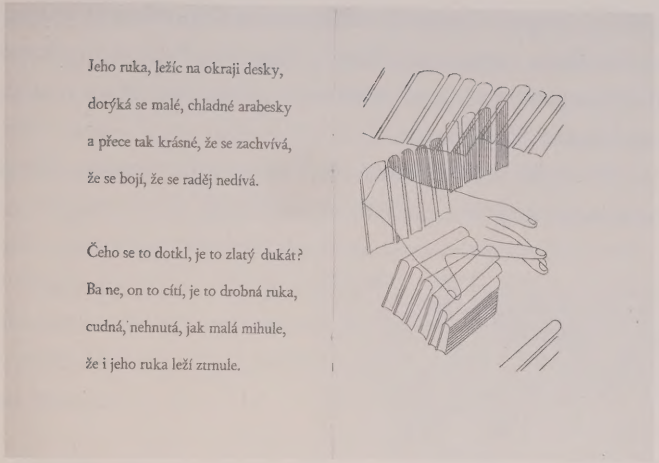
59 Jaroslav Seifert (1901–1986). *Slavík zpívá špatně: poesie.* Prague: Odeon, 1926.

The title for Seifert's fourth poetry collection appropriates Jean Cocteau's aphorism 'Le rossignol chante mal' (The nightingale sings badly), from his collection *Le coq et l'arlequin* (1918), and recurs, in the plural, in the last verse of Seifert's poem 'Lenin': 'For the sorrow of the world, / my dear poet, / nightingales sing poorly.'

Unlike his preceding book, *Na vlnách TSF* (1925), which followed the poetics of Devětsil, this one returns to the socialist imagery of his first two collections, probably as a result of Seifert's recent impressions of his trip to the Soviet Union in 1925. The poems in *The Nightingale Sings Badly* deal with war, others with the Russian revolution, such as 'Moscow,' 'Song about Moscow,' 'City of Lenin,' and 'Lenin.' Yet, like the poems by Hora following his visit to the Soviet Union as part of the same delegation, they reflect growing scepticism toward the promise of a joyful and ideal socialist future. By 1929, Seifert withdrew his support for the leadership of the Communist Party in Czechoslovakia, and signed a letter opposing its cultural policies, for which he was expelled. He never re-joined.

Despite any subtle doubts on the part of Seifert, Julius Fučík (1903–1943) wrote a glowing afterword to the collection, noting that following *Na vlnách TSF* supporters of the Communist Party reproached the poet for betraying the cause of the proletariat. They were wrong, however, as this new collection consolidated and intensified the more proletarian bent of his first volume, *Město v slzách* (Town in Tears, 1921). Fučík was a journalist and committed Communist. During the Second World War he actively participated in the anti-Nazi resistance, for which he was imprisoned, tortured, and executed. His prison diary was smuggled out by sympathetic guards, published in 1945, and became a propaganda tool for the Communist Party, as they made it required reading in Czechoslovak schools.

Jan Fromek published this volume of poems for Odeon, with a cover design by Štyrský and Toyen, and drawings by Josef Šíma. Šíma is often categorized as a surrealist artist because of the imaginative and symbolical qualities of his work, full of floating torsos and primordial shapes, and yet he never belonged to Breton's group in Paris, and identified himself more as a poet-painter.


Jeho ruka, ležíc na okraji desky,
dotýká se malé, chladné arabesky
a přece tak krásné, že se zachvívá,
že se bojí, že se raději nedívá.
Čeho se to dotkl, je to zlatý dukát?
Ba ne, on to cítí, je to drobná ruka,
cudná, nehnutá, jak malá mihule,
že i jeho ruka leží ztrnule.

60 Vítězslav Nezval (1900–1958). ***Sylvestrovská noc.*** **Prague: Sfinx, 1929.** Toyen, in this volume of Nezval's poetry, contributed three illustrations: one shows a hand fumbling along the spines of books, while the other two present a paperweight in the shape of a girl's hand. With her use of transparent outlines for the drawings, in which both the figural and objective planes intersect, she emphasized the style of artificialism.

František Jan Müller published the book, *New Year's Day*, for Sfinx in a limited edition of 140 copies, with metallic paper wrappers.

61 Vladislav Vančura (1891–1942). ***Pekař Jan Marhoul: román.*** **Prague: Družstevní práce. 1929.**

Vančura's third book, and first novel, about the tragic life of a naïve, kind, generous, yet passive, baker named Jan Marhoul, is considered his best work, a combination of poetism and proletarian literature. We follow the character Marhoul as he suffers numerous setbacks: he loses his bakery, fails to make rent on a mill, and, then, succumbs to a treatable but unaffordable infection. Despite his marginalization, and ultimate destruction, Marhoul maintains his optimism, kindness, and love of work to his deathbed. The novel, first published in 1924, was reprinted many times, and translated into a number of languages.

Vančura himself led an engaged, yet tragic life. He worked as a physician from 1921 to 1929, before devoting himself full-time to literature, serving as an editor, reviewer, theatre critic, journalist, and occasional film director. He was associated with the group Devětsil from 1920 to 1924. Afterwards, he continued to be active in left-wing cultural-political campaigns throughout

the 1930s, and during the German occupation of Bohemia and Moravia. Not aligned with Stalinist supporters of the Communist Party, he took part in the illegal Communist resistance, and for his political defiance was arrested and executed by the Nazis in 1942.

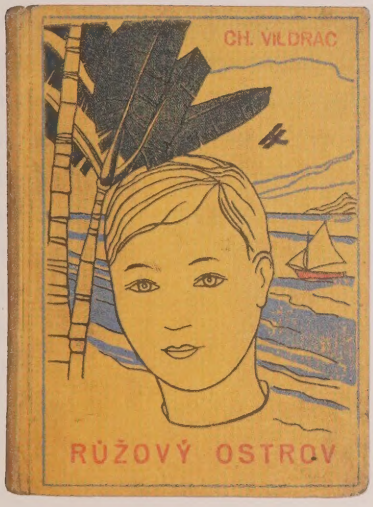
This fourth edition, in its original cloth designed by Emanuel Frinta (1896–1970), includes eleven illustrations by Toyen.

62 Marie Majerová (1882–1967). *Veselé pohádky z celého světa.* Prague: Jan Fromek, 1930.

Majerová grew up in a poor, working class family, and was raised by her widowed mother. Her mother remarried, and for a time the family went to live in the industrial centre of Kladno in Bohemia. There, Majerová (who took her stepfather's last name as her pseudonym, and later as her civic name) learned about the life of miners, which in later years she described in *Havířská balada* (Ballad of a Miner, 1946). From early on she was drawn to the plight of labourers, as she herself worked as a domestic and a typist before becoming an author. An early influence on her thinking and pro-proletarian views was her contact with Stanislav Kostka Neumann and those associated with the anarchic-communist wing of the workers' movement. In her writings she would often criticize the capitalist system and advocate for human rights. She travelled extensively, living in Vienna and Paris, where she circulated among anarchist circles, and visited Tunis, Washington D.C., Moscow, North Africa, and elsewhere. She was active in the International

Congress of Working Women—at the Congress held in 1919 she advocated on behalf of housewives, arguing that housework should be counted as labour, even if performed for one's own family—and was a founding member of the Communist Party in Czechoslovakia, formed in 1921, and its uncompromising supporter after the Second World War.

A frequent writer for children, Majerová offers us here a collection of cheerful fairy-tales (Merry Tales from around the World), with twenty illustrations by Toyen, which include four full-page colour lithographs. They would work together again on the publication of the second edition of Majerová's *Mučenky: čtyři povídky o ženách* (Passion Flowers: Four Stories about Women).



63 Charles Vildrac (1882–1971). *Růžový ostrov.* Prague: Odeon, 1930. Born Charles Messager, the writer took the name Vildrac, from the character 'Wildrake' in Sir Walter Scott's novel *Woodstock* (1826). He wrote fiction, drama, and songs for children.

His children's novel, *L'Île rose,* was first published in the French original in 1924. It is a utopian narrative written in the genre of the Robinsonade – a story that follows the plot of Daniel Defoe's *Robinson Crusoe,* and involves a shipwreck, a desert island, and a return to civilization. Vildrac's hero, Tifernand, is bored with school, and dreams of an escape. His wish comes true thanks to the intercession of one Monsieur Vincent, who grants him a fairy-tale stay on Rose Island, a kind of childhood paradise. However, he comes to miss his family, and returns home when he learns his mother is ill. They, his

friends, and favourite teacher, all return to live on the island.

Vildrac's ideal community in this second, authorized Czech edition, translated by Josefa Hrdinová (1888–1949), is represented by the cover design and twenty-two full-page, black-and-white illustrations by Toyen. The hero in one drawing sits under the palm trees on a Mediterranean island. In another he observes the beach with its little figures. Others show his boat in the middle of the sea, or the hero set inside a game of blocks.

64 Marguerite of Navarre (1492–1549). *Heptameron novel.* Prague: Družstevní práce, 1932.

Karel Šafář's translation of Marguerite de Navarre's classic *Heptameron* was published in a luxury mass-market edition of 5400 copies by the modernist publishing house Družstevní práce (DP, Cooperative Work). The typography was by Ladislav Sutnar, and it included seventy-six illustrations by Toyen. The Prague bookseller Břetislav Maria Klika ran advertisements for the publication in the 1932–1933 issues of *Žijeme* (We Live) announcing it as a book for 'lovers of erotic literature,' with 'daring' drawings by Toyen.

In his 1932 article entitled 'Inspirovaná illustrátorka' (The Inspired Illustrator) for the journal *Almanach kmene*, Štyrský lauded the talents of his artistic partner. He found that the illustrations to the *Heptameron* could not have been entrusted to a better hand, and that in them Toyen had succeeded in creating a pictorial type of modern eroticicsm, one focused on girls' beauty. In them one could look at:

> The torsos of women, eyes genteel, full of amorous ennui, horrible and perverted in the moment of orgasm, gently befogged in the hour of death, the breast shrouded in a fluttering wisp, the tincture of the dagger, the shadow of a crotch concealed by a dropped lace, the gesture of a hand to the pillow, an unfastened bodice lace, the lustful mouth of some sort of roving monk, a graceful little foot, the naked girl's limbs bent over the sleeping adolescent and all this repertory of honeyed details from which are comprised the amorous game.

Despite Štyrský's salacious description of Toyen's world of women, her drawings were on the whole restrained and not too explicit.

65 Jean Giono (1895–1970). *Člověk z hor.* Prague: Symposion, 1934.

Giono's *Un de Baumugnes* was translated by Jaroslav Zaorálek (1896–1947), a

creative and productive interpreter of mostly French literature, including the works of Apollinaire, Balzac, Céline, Flaubert, Jarry, Lautréamont, Mérimée, Nerval, Proust, and Stendhal, as well as works from German, Italian, English, and Spanish. This novel is set in the early twentieth century in rural France, and tells a story of the twists and turns of two peasants in love.

The volume was published for Symposion by Rudolf Škeřík in a limited numbered edition of 330 copies of which the one on display is number 109. Škeřík founded the publishing house in 1921, and for some time it was located next to his dental practice, for his colleague Otakar Štorch-Marien remembers how the odour of dental materials mixed with the smell of freshly printed books. Škeřík produced bibliophile editions, especially of translated contemporary and classic literature, and works by modern-day Czech writers. His publications were illustrated by Josef Čapek, Cyril Bouda, Jan Konůpek, and others, and in the 1930s mainly by Toyen. Here she contributed the cover, frontispiece, and illustrations.

66 Marie Majerová (1882–1967). *Mučenky: čtyři povídky o ženách.* Prague: Čin, 1934.

Many of Majerová's works focus on the social role of women. The four short stories in this second edition of *Passion Flowers* (first published in 1924) all deal with women who are portrayed as living somewhat helplessly. They are women whose happiness has been shattered by the war. In the story 'Medailonek' (The Locket), a woman's husband joins the army and is then killed within a very short time after the outbreak of war. His belongings are

returned to her, and among them she finds a locket containing a photograph of a three-year old boy who strongly resembles her husband. She pursues her rival and attempts to adopt the child. In another story, 'Hodina přetěžká' (The Burdensome Hour), a miller's wife commits suicide after discovering that her husband had been having an affair.

Toyen created six full-page illustrations for these stories, and they are among some of her most important. She focused attention on the details of women's faces. In one of the drawings, Toyen depicts a mouth out of which blood trickles from one corner, hardening into an ornament. The mouth forms both part of the face and the centre of a strongly outlined irregular oval. In others, she focuses in particular on the eyes, whether closed or looking upward, 'disappearing under the lines of a body of water with the leaves of water lilies; sinking under subtle hatching; merging with vegetation or with weightless abstract shapes; imprisoned in a mesh of barbed wire' (Srp et al., *New Formations*, 92).

67 Karel Hynek Mácha (1810–1836). *Máj: báseň.* Prague: Družstevní práce, 1936.

1936 was the centenary of Mácha's death (he died of cholera at age twenty-six), and involved all sorts of official (and unofficial) celebrations of the poet generally, and his poem *May* in particular. Toyen contributed four illustrations to this avant-garde centennial edition of his masterpiece.

In the surrealist miscellany of essays *Ani labuť ani lůna* (Neither Swan nor Moon, 1936), which protested against the Mácha cult, Karel Teige characterized the nationalist celebrations as 'peals of laud and honour' in which 'empty rhetorical phrases thunder' in order that 'the tragic in the poet's life and the tragic of poetry in today's world should be forgotten.' Bohuslav Brouck called the people trying to exploit the poet for their own vain or commercial purposes as 'bed-bugs and lice sucking at Mácha's fame.' Those who opposed the avant-garde's claim on Mácha as their literary precursor wished for the surrealists and Dadaists to leave him in peace.

CASE EIGHT: Jindřich Štyrský and Surrealism

In spring 1933, the poet Vítězslav Nezval and the theatre director Jindřich Honzl traveled to Paris and met with the founder of surrealism, André Breton. Immediately following their encounter with the author of the *Surrealist manifesto* (1924), Nezval sent him a letter proposing that the French surrealists cooperate with Devětsil, even though by this time the group had not been active collectively for one to two years.

Nonetheless, when the two returned to Prague, they formed the Surrealist Group of Czechoslovakia together with some members of Devětsil, such as the poet Konstantin Biebl, the painters Štyrský and Toyen, and the composer Jaroslav Ježek (1906–1942), along with several others, including the sculptor Vincenc Makovský (1900–1966), and the psychoanalytic writer Bohuslav Brouk (1912–1978). Karel Teige joined several months later. The group's official program was declared on 21 March 1934, the equinoctial date chosen by Nezval for its astronomical and astrological significance. The members pledged allegiance to the Communist Party, while also maintaining their rights to artistic freedom. The following year Breton and Paul Éluard visited Prague, during which time Breton gave three public lectures, and Éluard recited surrealist poetry. The visit resulted in a number of cross-cultural collaborations, as for example, the publication of the first bilingual issue (French-Czech) of *Bulletin international du surréalisme.*

Soon Prague followed only Paris and Brussels as one of the most important centres of surrealism; however, the Czech surrealists were late to join the cultural movement. Their reluctance stemmed from the 'psychic automatism' (the transcribing of thoughts 'directly' from the unconscious) associated with the French movement, and its disengagement with the proletarian struggle. Breton's second manifesto published in 1929, in which he endorsed dialectical materialism (the struggle and conflict for control over material things), Marxism, and collaboration with the Communist Party of France, more closely aligned with the radical political-revolutionary purpose of those Czech intellectuals who were sympathetic to communism. The second manifesto was translated into Czech by Nezval, and published in December 1930.

The Czech group of surrealists focused their activities on organizing exhibitions, with one first mounted in 1935, a second one in 1938, and a third following the Second World War in 1947. They also held debates, wrote origi-

nal work, and translated French surrealist literature. Among the artists, many adopted the techniques of collage, photomontage, and photography to convey dreams, the erotic, and unconscious processes. Their images show oddly juxtaposed everyday objects, or *objets trouvés,* such as figurines, dolls, mannequins, street signs, shoes, and musical instruments, framed within windows or against parts of buildings. The relationships between the objects, or their 'enforced proximity,' are irrational even though they were to be encountered in everyday life.

Nezval attempted to formally dissolve the Surrealist Group in 1938 after a severe falling out with its other members for his endorsement of the repressive Stalinist regime in the Soviet Union and the death sentences issued at the Moscow show trials. The remaining members met and agreed to carry on their activities without him. Including Štyrský, Toyen, and the young poet Jindřich Heisler (1914–1953), they continued to experiment actively but clandestinely with surrealism during the occupation and war, even though the Nazis banned all forms of surrealist expression. In 1947, those members who had remained within the Surrealist Group of Czechoslovakia disbanded following the departure of Toyen and Heisler for Paris.

68 Vítězslav Nezval (1900–1958). *Ani labuť ani lůna: sborník k stému výročí smrti Karla Hynka Máchy.* Prague: Nové edice, 1936.

On the one-hundredth anniversary of the death of the romantic poet Karel Hynek Mácha, his works were feted throughout Czechoslovakia. The nature of the official celebrations—overt sentimentalism and fervent nationalism—drove the Czech surrealists to defend what they considered their own cultural legacy, and to anchor their own artistic efforts in a Czech-language heritage rather than one rooted in France. Mácha was to Czech surrealists what Lautréamont was to their French counterparts. To this end, they published the anthology *Ani labuť ani lůna* (Neither Swan nor Moon), the title of the collection derived from one of Mácha's poems. The volume included critical essays, artwork, and poetry claiming and defending Mácha as a revolutionary romantic. The group's afterword included the statement of how the 'smoldering revolutionary embers of Mácha's poetry survived under the ash of a century of conformism to burst into a fantastic flame before the eyes of the revolutionary avant-garde of poetry and thought, whose relationship to contemporary society and its culture is one of hostile confrontation as well.'

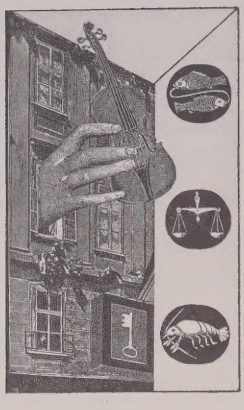
The publication was designed by Teige and edited by Nezval. In his introduction, Nezval wrote that the volume 'should be considered a protest against the official centennial celebrations of *May*' a reference to Mácha's poem, *Máj*, published in 1836 at his own expense shortly before his death. The poem was sharply criticized at first, but now stands as one of the best-known works of Czech literature. Toyen's full-page collages pick up the themes most directly related to *Máj* in their expression of wild nocturnal scenery, while those by Štyrský evoke surreal figures, such as the cloak bearing two swords in the place of a face to accompany Mácha's *Kat* (The Executioner).

The other contributors include Hoffmeister, Biebl, Brouk, Burian, Záviš Kalandra, Makovský, Ladislav Novomeský, Teige ('Revoluční romantik K.H. Mácha'), and others. Bohuslav Brouk's essay caused some controversy for its Freudian interpretation of the sexual content of Mácha's unpublished diary, and for its allegedly insulting remarks about collectors of Máchiana. A legal suit followed, which led to increased publicity for the book.

69 Vítězslav Nezval (1900–1958). *Praha s prsty deště.* Prague: František Borový, 1936.

This collection of Nezval's first surrealist poems (Prague with Fingers of Rain) evokes the life of the city. The captured moments refer to Prague's history, architecture and sites, weather, and people. His poems mention the Castle, Charles Bridge, Wenceslas Square, Týn Church, and other landmarks, but his Prague is also one of covered markets, shop windows, balconies, obscure hotels, and deserted cemeteries, as well as of a sixteenth-century rabbi, office workers, prostitutes, and departed friends. The verse resembles collages of fragmented memories in their use of free association and stream of consciousness, as in the seemingly illogical juxtaposed lines in Ewald Osers's translation:

> At midnight the balcony is a widow
> Playing a game of chess with someone above the city
> She's standing naked lamp in hand
> A nightmare comes to her like a pocket mirror
> A key tinkles against the pavement
> A bud falling someone has scattered a handful of diamonds
> The balcony rises up like an empty dress
> The wind fills its empty glove with jasmine perfume.



The motif of woman-city offers up Prague as the poet's lover.

The cover, three surrealist collages, and typographic layout are by Karel Teige. The cover incorporates an image of a monumental arch, which recurs in the photomontages. The link between collage and text is, as in the other collaborations between the artist and poet, based on an open relationship between content and typographic design, rather than on a literal interpretation of the text.

70 Jindřich Honzl (1894–1953). *Sláva a bída divadel: režisérův zápisník.* Prague: Družstevní práce, 1937.

Besides serving as director and producer of the Osvobozené divadlo from 1925, Honzl was one of the founding members of the Czech group of surrealists together with Nezval and Štyrský. In 1933, Nezval and Honzl travelled to Paris and met with Breton and other Paris surrealists. Nezval stressed to his French colleagues the ideological similarities between Devětsil and Parisian surrealism.

Two years later Honzl co-founded the Nové divadlo (New Theatre) where he presented surrealist productions, including Nezval's *Vestírna Delfská* (The Oracle of Delphi), and a world premiere of Breton and Aragon's *Poklad Jesuitu* (The Treasury of Jesuits), both with remarkable stage sets by Štyrský. The Czech production of Breton's and Aragon's play remains to this day the only scenic realization of their work, which was first published in 1929 in a special issue of the French journal *Variétés* devoted to surrealism. Unfortunately, the New Theatre closed in 1935, although Honzl continued to

direct plays with a surrealist bent on other stages, such as Bohuslav Martinů's opera *Julietta* for the National Theatre (1938), and Nezval's *Zlověstný pták* (Bird of Bad Omen), originally intended for the New Theatre, for the Topič salon (1940). By 1938/1939, all free theatre activity had ceased, and so the latter event was organized as a small private affair with the play's author.

The volume *The Fame and Misery of Theatres* reflects the director's evolution from poetism to surrealism. It includes photographs of some of his stage productions, and was designed by Štyrský, who also contributed the original photomontage for the dust jacket showing contrasting negative-positive mirror images of two women.

71 Vítězslav Nezval (1900–1958) and Karel Teige. *Štyrský a Toyen.* Prague: František Borový, 1938.

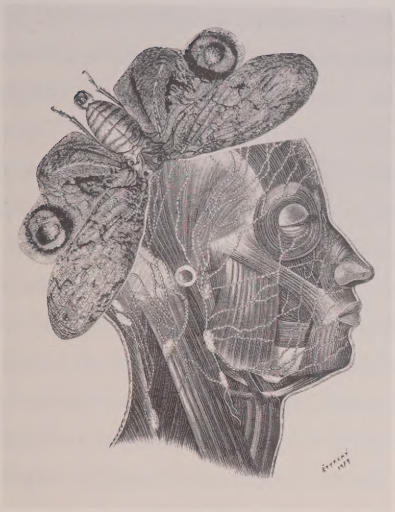
Štyrský and Marie Čermínová met in the summer of 1922 on the island of Korčula in the Adriatic Sea off the coast of present-day Croatia. The following year they were accepted into the Devětsil group, and she took on the pseudonym Toyen allegedly from the French word for citizen 'citoyen'. For the next two decades the two artists collaborated closely, frequently exhibiting and making public appearances together. They lived together in Paris from late 1925 to early 1928 where they developed the style artificialism and organized several related exhibitions. Returning to Prague, Štyrský and Toyen continued to hold joint and group exhibitions of their drawings and paintings throughout the 1930s. They joined the Group of Surrealists in 1934. Very few women were visible members of the Czech avant-garde, and Toyen

was the only female visual artist to belong to either the Devětsil or the Prague surrealist group during the interwar period. Although the two displayed their works often, their most reliable source of income came from contributing cover designs and illustrations to books, as many of their friends and associates were writers or had contacts in the publishing industry. Toyen's contributions to book design number nearly six hundred separate entries, with 373 published between 1925 and 1940.

In January 1938, this compilation of the work of Štyrský and Toyen was published, with an introduction and poems by Nezval, and with an afterword by Teige. The volume includes nine photographs of the artists alongside many reproductions of their paintings and collages. The work traces their artistic development through the Devětsil, poetism, artificialism, and surrealism. This would be the last time the four contributors would collaborate together. Two months after its publication, Štyrský and Nezval had a falling-out owing to Nezval's attempt to dissolve the Group of Surrealists in Czechoslovakia and for his move toward Stalinism.

72 Miloš Marten (1883–1917). *Zastřený profil.* Prague, 1940.
Štyrský considered Lautréamont (1846–1870) the greatest modern poet. The Czech artist was a great lover and connoisseur of literature, especially of poetry. He had a first-class library and had a collector's passion bordering on obsession. Nezval wrote of his friend's passion that he was 'a hunter of books, the rarest he could discover, and spared neither effort nor money to acquire them.' Štyrský had a particular fondness for French literature, and wrote biographies on Arthur Rimbaud and the Marquis de Sade. Yet it was his love of Lautréamont that inspired him to illustrate the French poet's works for over a decade, beginning in 1929 with the first edition in Czech of a selection of Lautréamont's poems from his *Chants de Maldoror* which was promptly censored by Czechoslovak authorities.

The fascination exerted by Lautréamont on Štyrský increased further toward the end of his life. In 1940, as a sort of greeting card, he reprinted a text by Miloš Marten that had first been published in 1907 under the title 'Zastřený profil' (A Veiled Profile) in the journal *Moderní revue* (and subsequently in Marten's *Kniha silných* (Book of the Strong) in 1909). For the card, Štyrský created an imaginary collage-portrait of Lautréamont. It consists of fragments of two scientific illustrations: an anatomical schema of a head represents the face, while the brain consists of an image of the body and wings of the insect *fulgora laternaria* (an insect from South America where



Lautréamont was born). On the two wings is an expressive eye, which can be interpreted as a metaphor for the inner gaze, and all the more so as the eye on the face is closed. Paradoxically, the imagery of the flayed head echoes the title of Marten's essay, a veiled profile. What did Lautréamont look like when there was no extant portrait of him? This question excited the surrealists, as it was emblematic of their desire to interpret the elusive personality of a poet who had managed to completely disappear inside his work. Štyrský uses scientific illustrations to suggest something universal and anonymous.

73 Jindřich Heisler (1914–1953). *Na jehlách těchto dní.* Prague: František Borový, 1945.

Štyrský became interested in photography around 1920, but it was when he prepared his photographs for the Surrealist Exhibition in Prague, in early 1935, that he discovered a means to uncover 'the surreality hidden in real objects.' His style was direct and did not involve manipulations or experimentation. The images included curious figures and body parts from fairground posters and advertisements; statues and reliefs, often discarded and disintegrating; plaster dwarves, figurines, and tailor's dummies; arranged doll-like figures; masks; and prosthetic devices and diverse anatomical aids displayed in shop windows. For the most part, these were fragmented images taken from the whole, close-up details separated from their context, and ambiguous in meaning.

In 1941, during the German occupation of Czechoslovakia, the young Jewish poet Heisler collaborated with Štyrský to produce this volume (On

the Needles of These Days). Initially, the volume was produced in a limited, clandestine edition by *Edice Surrealismu* (because the Czech surrealists were forbidden to publish or exhibit their work publicly), with the photographs tipped into the book. The volume carried a simple dedication to Toyen, who kept Heisler hidden from Nazi authorities in her apartment after he ignored a summons for his deportation to a concentration camp. The Prague pub-lishing house of František Borový published a broader edition of the book immediately after the war, with a design by Karel Teige. It includes twenty-nine of Štyrský's photographs, juxtaposed with Heisler's poems, which are free, irrational interpretations of the selected images. Teige set the photographs in the upper right-hand pages, while the poetic fragments were printed on the pages to the lower left, thus creating both a visual balance between the image and the text, and playing with the hierarchy of the two formats, with the eye being drawn to the picture before reading the words of the poem.

The book's publication under such difficult circumstances has led several critics to consider it a surrealist and poetic meditation on war and resistance to the Nazi occupation. That said, the photographs and title of the work predate the war, although the same cannot be said of Heisler's poems, who in the last line of the volume writes: 'The fire, today so carefully locked up, will open out wide and will pass from hand to hand.'

74 Karel Teige (1900–1951). *Mezinárodní surrealismus.* Prague, 1947.
In 1947, Toyen and Jindřich Heisler, both now residing in Paris, participated in the first post-war surrealist art exhibition to be staged in Europe, considered by some to be the movement's 'last hurrah'. This exhibition was organized by André Breton and Marcel Duchamp (1887–1968) and held at the Galerie Maeght. It was reprised on a much smaller scale at the Topič salon in Prague in November of that same year under the title *Mezinárodní surrealismus*. Heisler and Karel Teige selected the works to display and organized the show, while Breton wrote the opening essay, 'Druhá archa' (The Second Ark), for the accompanying catalogue. Breton reminded readers that before and during the war, when surrealism was banned, 'the offensive against free art' had been launched concurrently 'by regimes claiming to have opposite ideological objectives.' With urgency, he called poets and artists to utter their unchangeable 'NO to all disciplinary decrees.'

The unpaged catalogue which was edited by Jiří Kotalík (1920–1996) included, apart from Breton's introductory essay, poems by Benjamin Péret, Heisler, and Hans Arp, an essay by Teige, and ten black-and-white reproduc-

tions covering work by Max Ernst, Yves Tanguy, Enrico Donati, Jacques Hérold, Victor Brauner, Roberto Matta, Joan Miró, Wilfredo Lam, Toyen, and Man Ray.

75 Jindřich Heisler (1914–1953). *Cache-toi guerre! Cycle de neuf dessins 1944.* [s.l.: s.n.], 1947 (*On wall of the Maclean Hunter Room*).

This collection of nine drawings by Toyen illustrating a poem by Jindřich Heisler, was conceived in 1944 during the Nazi occupation of Czechoslovakia. Its title, 'Cache-toi, guerre!,' is drawn from a poem by Lautréamont published in 1938. During the years of the occupation, Toyen's art was forced underground, as surrealism was one of the 'degenerate' art movements banned by the Nazis. She continued to work throughout the war years, but could not exhibit her art. This series of drawings is part of an anti-war cycle, which includes *Nur die Turmfalken brunzen ruhig auf die 10 Gebote* (Only Kestrels Calmly Piss on the Ten Commandments, 1939), *Les spectres du désert* (1939), *Z kazemat spánku* (Casements of Sleep, 1941), and *Střelnice* (The Shooting Gallery, 1940). The French edition of *Cache-toi guerre!* was issued in three hundred copies in 1947, shortly after the artist and poet fled to Paris to escape the Communist takeover at home.

The drawings chronicle the descent into darkness during the 1930s with the rise of Nazism and Stalinism. They all depict despair and death: desolate landscapes, ominous skies, skeletal figures, and twisted and knotted tree trunks. An apocalyptic world is evoked, one in which nature escapes from its original destination and order, and is reduced to things abandoned or devastated by war, such as empty cages and monstrous skeletons.

The copy on display is signed and dedicated to Jean Schuster (1929–1995), a young surrealist writer with whom Toyen began a close friendship on her arrival in France.

76 *Fotografie 1928–58.* Prague: Státní nakladatelsví krásné literatury, hudby a umění, 1959. (*On wall of the Maclean Hunter Room*).

This photographic portfolio, with an introduction by editor Josef Kainar (1917–1971), represents the work of major Czech photographers from the interwar period to 1958, and features twenty original silver gelatin photographs. It was published by Czechoslovakia's most prestigious socialist book firm during the 1950s: the State Publishing House of Belles Lettres, Music and Art. Although an unlikely avenue for publishing works of modernist photography, the firm issued a handful of works by the country's most

important photographers, among them Jaromír Funke (1896–1945). The portfolio includes an image from his 1932 cycle *Čas trvá* (Time Goes On) featuring his photomontage 'Eye Reflection.' The photograph captures the distorted reflection of placard newspapers in a window, while a pictorial eye from an optician's advertisement hovers above.

Funke studied medicine, law, and philosophy at Charles University, but, after completing a degree in law in 1922, decided instead to pursue a career in art. Initially he focused on painting, but realized that he had no talent for this medium and devoted himself exclusively to freelance photography. He became, together with Josef Sudek and Jaroslav Rössler, one of the most important Czech avant-garde photographers of the 1920s and 1930s. Their focus was on creating 'pure' photographs rather than ones that resembled graphic arts or painting. In Funke's own work, he focused on studies of simple objects, and later produced images of carefully arranged abstract still lifes that played with light and shadow. His most significant series of photographs are *Reflexy* (Reflections, 1929) and *Čas trvá* (1930–1934). Aside from his career as a photographer, Funke was also influential as an art critic and teacher. He taught at the School of Arts and Crafts in Bratislava (1931–1934), and at the State School of Graphic Arts in Prague (1935–1944).

In the series *Time Goes On*, Funke played with his theory of 'emotive photography,' in which he tried to find the extraordinary amid the ordinary, or, in other words, surreality in reality. Funke, however, did not consider himself a surrealist, and with this series he was emphasizing a certain absurdity about the coexistence of layers of culture that express different ideals. Of the relationship between photography and surrealism he wrote: 'It is said that photography cannot abandon reality (which is correct), but that it can become surrealistic, or put more sharply, abstract (which is incorrect)' (quoted in Witkovsky, 'Surrealism' 10).

77 ***Kreslíř Adolf Hoffmeister.*** **Prague: Mánes-Melantrich, 1948.**
This volume provides a substantial survey of Hoffmeister's artistic work. Introduced by his colleagues from the theatre, Jiří Voskovec and Jan Werich, the work includes over 150 pages of reproductions of his illustrations, some in colour, including his caricature drawings and political cartoons.

Aside from being a talented artist and caricaturist, Hoffmeister was a poet, novelist, dramatist, translator, editor, and professor. He edited and contributed illustrations to several Czech newspapers, including the daily *Lidové noviny* (People's News, 1928–1930), the literary *Literární noviny*

(Literary News, 1930–1932), and the anti-fascist satirical weekly *Simplicus* (1934–1935). During the Second World War, he emigrated first to France, and then to the United States, returning to Czechoslovakia in 1945. In his lifetime, Hoffmeister 'fought the Nazis with pen and brush, was persecuted by the Communist regime, and met (and drew) nearly everyone in twentieth-century Europe (Aviva Lori, 'Meisterpiece').

He was familiar with many of the most important figures in Czech art and politics during the interwar period, and he did, indeed, draw many of these friends and acquaintances. His *œuvre* numbers about eight hundred works: paintings, drawings, portraits, and caricatures. Amid his large circle were members of the Devětsil, the avant-garde artistic association he helped found, and with which he exhibited some of his paintings. Hoffmeister's works were also exhibited in Paris in 1928, and, after travelling Europe for Prague's Aventinum Publishers and being exposed to surrealism, he participated in an exhibition in Prague in 1932 together with Breton, Dalí, Ernst, Miró, and Giacometti.

Among his many drawings and caricatures are examples in the surrealist style of Štyrský and Toyen. It has been said that Hoffmeister rarely painted women, as it was hard 'to be polite and a caricaturist of women.' Toyen was an exception, along with a few of his other female subjects who included Virginia Woolf and Josephine Baker.

MACLEAN HUNTER ROOM

Photomontage

The term photomontage and its applications spread to Czechoslovakia probably by way of Germany and the Soviet Union around 1925. What is photomontage? The writer Stanislav Kostka Neumann answered this question by stating that 'in a nutshell, it's an image assembled of photographs.' Later he would extrapolate that a photomontage is made up of diverse photographic and other materials assembled to create a purposefully persuasive image without any aesthetic ornamentation. The medium served as a 'visual poem of modern times.'

Photography's matter-of-factness, and its capacity to express the spirit of the 1920s and 1930s, led it to become a favoured mode of expression for the avant-garde artists of the Devětsil and the Surrealist Group. The medium had great commercial potential, and by the late 1920s publishers, among them Jan Fromek's firm Odeon, Bohumil Janda's Sfinx, František Borový, and Družstevní práce (DP), were replacing illustrations, and lino- and woodcut designs with either cinematic stills, photocompositions, or unenhanced photographs.

Jindřich Štyrský was one of the first Czech book designers to use photomontage on a book cover. In 1924 he used the medium for the covers of H.G. Well's *A Dream* and Nezval's *Pantomima*. In 1928, he began to collaborate with Janda, and designed a number of covers for the publisher using photo material, as well as for other firms such as Kvasnička a Hampl. Štyrský's designs often featured symbols of fear, such as images of guns, the play of shadows, horrified faces, and masks, particularly the gas mask. For Dhan Gopal Mukerji's novel *Caste and Outcast*, the artist depicted a Buddha floating over American skyscrapers, while for John T. Whitaker's book *Fear Came on Europe*, he displayed a gas-masked skeleton clutching the globe.

Serving as the art director of DP from 1929 to 1939, Ladislav Sutnar also applied the attention-catching effects and imaginative innovations of photographs and photomontages to book covers. For the first time, 'a detail from a photograph was selected and blown up to "poster" size to increase impact. Another device was to incorporate a photograph in a geometrical or abstract design, for a feeling of reality.' Sutnar gave DP publications a distinctive look, using a minimum amount of letterpress, stark typography, and sharp angularity. For the cover for John Dos Passos's *In All Countries,* Sutnar placed two

photographs in opposition, one of the United States and the other of the Soviet Union (each image set within a semicircle and connected by the colour red), against a black background, with the title in white letters asymmetrically positioned left to right.

Karel Teige regarded the medium of photomontage as 'painting of the age of the machine.' It was a mode that offered both anonymity and collectivity, as anyone could take photographs—the process required neither great talent nor technical skills. This suited his view that art should be non-elitist and integrated fully into the conditions of industrial production. Photomontage could be reproduced and distributed in great numbers, and thus it had the potential to circulate among the utmost number of proletarian readers.

From 1931, working as a freelance artist for Borový's publishing house, Teige designed about thirty book covers. They are diagonal compositions with elements drawn from the world of advertising, and involve curious juxtapositions from art, popular culture, and ordinary life. For Neumann's novel *Zlatý oblak* (Golden Cloud), Teige contrasted diagonal light-blue and brown blocks with text, alternating the words of the title, author, and publisher, and juxtaposed within the geometrical design images of a woman's torso, a bunch of grapes, and a set of eyes. The cover for Nezval's *Zpáteční lístek* (Return Ticket) depicts towards the top a locomotive engine, the planet Saturn, and a top hat positioned close to one another, while in the bottom right-hand corner a swan appears, borrowed from a photograph by László Moholy-Nagy. A diagonal band of purple with the author's name and title of the work divide the two groupings of photographs.

Taking a more programmatic approach, František Muzika's photomontage designs are characterized by minimalism, discipline, and a standardized aesthetic. Muzika served as art director for Otakar Štorch-Marien's publishing house Aventinum. He designed close to one hundred books for this firm, in which photography played a central role. His covers made ample use of white space, contrasting colours, geometry, photo material, and strong typefaces. After the collapse of Aventinum in 1934, Muzika worked on commissions with other publishers, such as Julius Albert and Leopold Mazáč.

Other artists creating photomontage covers drew from popular culture, such as the world of theatre, the music hall, or sports, while others were inspired by travels to places such as the Soviet Union, with its visual environment of slogans, banners, billboards, and posters, and the industrial world of workers, factories, and tractors.

78 Vítězslav Nezval (1900–1958). *Karneval: romaneto.* Prague: Odeon, 1926.
The photomontage for the book cover is signed with the pseudonym 'J. Don.' The literary scholar Jindřich Toman speculates that the pseudonym might have a relation to the visual artist Jiří Kroha (1893–1974).

79. Paul Morand (1888–1976). *Jen země.* Prague: Václav Petr, 1928.
Cyril Bouda designed the cover for Morand's travel essays *Rien que la terre* (1926), which were translated in an authorized edition by Jarmila Fastrová (1899–1968), and published as the tenth volume of the monograph series *Románová knihovna 'Vír'* (The Novel Library 'Vortex').

80 Upton Sinclair (1878–1968). *Petrolej!* Prague: Družstevní práce, 1931.
Ladislav Sutnar created the wrapper for Sinclair's *Oil!* (1927), which was translated into Czech by Stanislav V. Klíma (1895–1965).

81 Stanislav K. Neumann (1875–1947). *Zlatý oblak: román.* Prague: František Borový, 1932.
Neumann's novel *A Golden Cloud* includes a dust jacket design by Karel Teige and four illustrations by Adolf Hoffmeister.

82 Dhan Gopal Mukerji (1890–1936). *Kasta a vyvržený: román Inda.* Prague: Kvasnička a Hampl, 1932.

Jindřich Štyrský designed the cover for Mukerji's autobiographical novel *Caste and Outcast* (1923), which describes the author's upbringing in India, and his life in the United States. The text was translated by Lída Zemanová, who also translated works by Dickens and H.G. Wells.

83 Leopold Zwach (b. 1896). *SSSR: země práce a odříkání.* Brno: Knihtiskárna a nakladatelství Pokorný a spol., 1932.

The photomontage for the cover of *USSR: A Country of Work and Denial* is by Mario Kulík. The volume on Soviet economic and social conditions, and trade with Czechoslovakia, includes diagrams and maps by Benjamin Kobza.

84 Vítězslav Nezval (1900–1958). *Zpáteční lístek.* Prague: František Borový, 1933.

Among the many of Teige's photomontage covers is this one for Nezval's *Return Ticket*, for which he also set the typographic design.

85 John Dos Passos (1896–1970). *Ve všech koutech světa.* Prague: Družstevní práce, 1935.

Antonín Pelc (1895–1967) joined forces with Ladislav Sutnar in designing the dust jacket for Dos Passos's *In All Countries* (1934), a travel volume that includes the author's impressions of political movements in the Soviet Union, Mexico, Spain, and the United States. Pelc was a painter, illustrator and caricaturist whose works appeared in numerous Czech and American newspapers. He was a member of the Mánes Union of Fine Arts from 1934 to 1949. Gerta Schiffová-Langerová translated the text into Czech. She also translated the works of Pearl S. Buck, Aldous Huxley, and other English and American authors.

86 Josef Laufer (1891–1966) and František Maixner (b. 1894). *Abeceda footballu.* Prague: Leopold Mazáč, 1935.

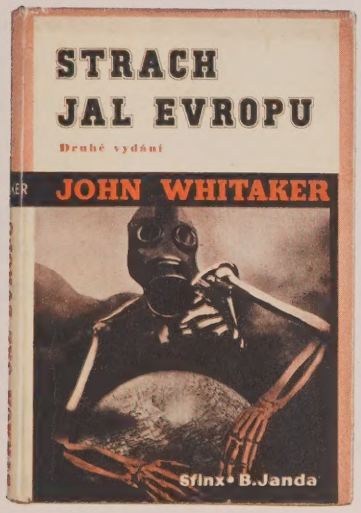
Alexandr Hrska designed the photo cover, title page, and typography for this book, *The Alphabet of Football*, by two sports journalists. Laufer is most recognized for broadcasting the first live European football commentary on radio for a match that was held in 1926 in Prague between the teams Slavia Prague and Hungaria Budapest. The volume provides a historical and theoretical overview of the state of the sport in the 1930s, with a particular focus on Czechoslovak teams.

87 André Maurois (1885–1967). *Važič duší.* Prague: Julius Albert, 1936.
For this authorized translation by Svatopluk Kadlec (1898–1971) of Maurois's *Le peseur d'âmes* (1931), František Muzika created the dust jacket and the overall design. In 1924, Muzika received a grant to study at the École des Beaux-Arts in Paris for one year, where he met Max Jacob, Maillol and others, and was influenced by the works of Braque and Picasso. He served as art director for the publisher Aventinum, and, later, worked for the publishers Melantrich and Borový, where he designed the covers for the 1935 and 1938 editions of Čapek's *R.U.R.*.

The book was published as the sixth volume of the monograph series *Albertovy krásné knihy* (Albert's Beautiful Books). Julius Albert (1898–1974) published close to three hundred titles, mostly focusing on popular works, such as adventure, detective, and erotic novels, as well as adaptations of classic English, French, and Spanish writers. During the mid to late 1930s he entered into collaboration with the bankrupted publisher Otakar Štorch-Marien, and the two modernized the publishing program to include translations of contemporary prose, and Muzika helped overhaul the publications' graphic design. Albert ceased his publishing activity in 1949.

88 Dinko Šimunović (1873–1933). *Rodina Vinčićů.* Prague: Leopold Mazáč, 1936.
Muzika also contributed cover designs for the monograph series *Jihoslovanská knihovna* (The South Slavic Library), published by Leopold Mazáč (1902–1997). Established in 1925, Mazáč specialized mostly in Slovak litera-

ture, but in this series looked southwards. All ten volumes of *Jihoslovanská knihovna* were published in 1936. The project was likely intended to emphasize Czech cultural affinity with Yugoslavia, and was probably sponsored by the government. Here Otakar Kolman (1887–1955) has translated from the Croatian Šimunović's *Vinčić Family* (1923). Kolman served on the Serbian front during the First World War, and afterwards, from 1926 to 1940, taught Czech language and literature at the University of Belgrade. From 1936 to 1938 he co-edited The South Slavic Library.



89 John T. Whitaker (1906–1946). *Strach jal Evropu.* Prague: Sfinx, Bohumil Janda, 1937.

Jindřich Štyrský created the dust jacket for this contemporaneous translation of *Fear Came on Europe* (1937), which came out as the third volume in the monograph series *Kořeny doby* (Roots of Time). The anarchist Alois Adalbert Hoch (1888–1978) translated the text, and the European Literary Club published the first edition. This item is of the second edition. Whitaker, an American writer and journalist, covered the League of Nations at Geneva, including the World Disarmament Conference, and also the Italian invasion of Abyssinia, and in this book reviews the international political events of 1931 to 1936, and tries to answer the question why wars occur.

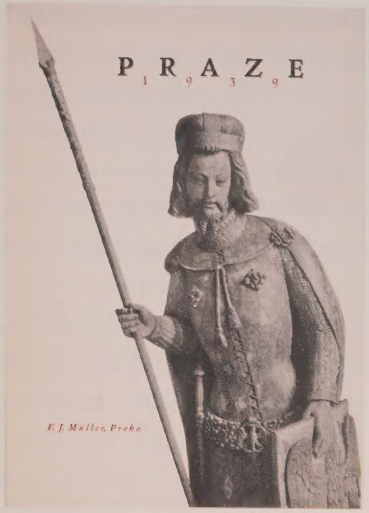
Second World War
End of the Avant-Garde

The Nazi occupation of Czechoslovakia, begun in 1938 with the annexation of the country's northern and western border regions, or the Sudetenland, continued with its division and incorporation into the Third Reich from 1939 to 1945 as the Protectorate of Bohemia and Moravia and the Axis Slovak State, and forced avant-garde writers, artists, and publishers to choose between emigration, falling silent, or going underground. A few left former Czechoslovakia for good, such as the actor and playwright Jiří Voskovec and the composer Jaroslav Ježek. Some were sent to concentration camps, such as the writer Josef Čapek and graphic artist Vojtěch Preissig, who died there, and artist Emil Filla (1882–1953) and editor and translator František Vrba (1920–1985), who survived. Others were executed, such as the playwright Vladislav Vančura and the journalist Julius Fučík. And a number hid and survived, such as the writers Jiří Weil (1900–1959) and Jindřich Heisler.

During the period of wartime occupation, literature was largely censored and controlled by Nazi officials, many avant-garde groups were forcibly shut down (though they continued their activities in secret), and large numbers of theatres were closed.

With the end of the war, there was a brief period of relative cultural and political freedom. Some artists who had survived the concentration camps, or had fled, returned to resume their activities. However, their free artistic development ceased when the Communists took over in the coup d'état of 1948, after which socialist realism came to dominate. This led André Breton to bemoan a few years later the destruction of Prague, which had once been 'the magical capital of Europe.' What remained from this magical history, of the avant-garde movement from the city's brilliant interwar cultural world: 'There remains Toyen'—now living in Paris.

90 ***Praze 1939.*** **Prague: Melantrich, 1939.**
František Jan Müller (1896-1967), a typographer for the publisher Sfinx, began in 1931 the bibliophile edition *Lis Knihomilův* (Booklovers' Press). This volume is the seventh and last in the series, and was published in 1939 to pay homage to Prague, now under German occupation. The slim volume includes poems by Jaroslav Hilbert (1871–1936), Josef Hora, Jaroslav Seifert, Vítězslav Nezval, and František Halas (1901–1949), which are complemented



with photographs by Josef Sudek (1896–1976), including one of his earliest panoramic shots of the city (photogravures at rear endpapers), taken in August 1938, for which he would become famous. Müller printed the volume on a hand press in an edition of 150 private copies signed by him; an additional three hundred copies were issued with the autographs of the mayor and chancellor of Prague.

The drawing for the cover of the Bohemian Lion holding the coat of arms of Prague is by František Tichý (1896-1961). The Fisher Library copy is numbered 24 of 150 copies, with the autograph of the printer.

91 Vítězslav Nezval (1900–1958). ***Manon Lescaut: hra o sedmi obrazech podle románu Abbé Prévosta.*** **Prague: Melantrich, 1940.**

Nezval adapted his play in verse from Abbé Prévost's 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut*, which takes place in early eighteenth-century France and Louisiana, and follows the tragic story of the faithful Chevalier des Grieux and his frivolous lover, Manon Lescaut. The Czech poet and dramatist was deeply connected to the work, and in his preface wrote how as a teenager he had first become enchanted by Prévost's heroine, and how she would visit him in his dreams. Given the choice of ten books to take to a desert island, he ranked *Manon Lescaut* as top of the list.

Nezval's adaptation differs not only in genre and form, but also in the development of the characters' psychology. His Manon has a subtler, more nuanced, and contradictory character, while Des Grieux's is extremely simplified. There are also fewer individuals in the play, and he reduced the

action to the essential. Nezval eliminated all melodramatic elements of Prévost's narrative, and anything associated with the adventure novel: kidnappings, escapes, disguises, and arrests. He also dropped the exotic location of Louisiana, and had his Manon die before embarking on a ship to America.

Theatre director Emil Burian staged *Manon Lescaut* to great public success. The Czech audiences were captivated by the magnificence of Nezval's use of language. It premiered in Prague on 7 May 1940, ran for over 150 performances, and was staged simultaneously in six other theatres in the Protectorate. The public craved something beautiful during the dark years of the German occupation, and Nezval offered them bountiful beauty with his smart, elegant verse. His mastery of Czech came across as a challenge, a courageous action. The Germans soon forbade further performances of the play.

92 Jaroslav Seifert (1901–1986). *Světlem oděná*. Prague: František Borový, 1941.

Both the first and second editions of Seifert's *Dressed in Light* were published under the Nazi occupation. It is one of three poetry collections that the poet wrote during the Second World War. In all three of them, he sought through words to strengthen the Czech nation's resolve.

The book-length poem captures his personal impressions, and is interspersed with praises for the Czech cultural heritage, depictions of the beauty of the country's landscapes, expressions of love for his homeland and, in particular, of Prague. For example in the first canto, following the poet's visit to St. Vitus Cathedral, Seifert closes with the following lines (in Osers's translation, 54):

> In confusion I regard this majesty
> press into the beggars' shade nearby,
> I'm not here to weep among the amethysts,
> I have long forgotten how to cry.
> The lace edge of the altar cloth was torn,
> the music stand had spilled a few sheets:
> through the long nave rang the steps of heavy boots,
> clicking darkly on the floor's mosaic.

Seifert here explicitly refers to the presence of the occupiers. Elsewhere in the collection he criticizes the Nazis, war, and oppression through more veiled allegories. For this reason, the Czech public recognized him as their

spokesman and unofficial national poet during the war.

The second edition includes a simple line-drawing cover design and frontispiece by Eduard Milén (1891–1976), the pseudonym of Eduard Müller, who was a Czech painter, illustrator, and stage designer. A categorically non avant-garde design for the cover features a view of St. Vitus Cathedral from the window of a nearby apartment. On the windowsill sits a glass with the sprig of a plant in water, a small sign of hope.

93 ***Typografia.*** **Prague: s.n. (vol. 65, no. 5 (1962)).**
Typografia was established in 1888, and with only a few short hiatuses, this Czech trade journal for Czech printers and typographers has been in continuous publication ever since.

In 1962 a special edition was issued to mark the death of the calligrapher, graphic artist, and typographer Oldřich Menhart who had studied typographic design in Prague, Antwerp, Paris, and in Germany. He worked as an overseer of the State Printing Office in Prague, but dissatisfied with the job, left it in 1929 to become a freelance author and book designer. Over the next two decades he designed a number of typefaces for Monotype and Linotype machines. His first type designs were created in the 1930s: Menhart Antiqua and Menhart Kursív, which were produced by the Bauer foundry in Munich. In 1939, Menhart was appointed design consultant to both the Sfinx and ELK (European Literary Club) publishing houses. His most important design work was for K.J. Erben's *Kytice* (1940). In all, Menhart created twenty typefaces.

He worked on his third typeface, Manuscript, during the war, and it is generally regarded as his masterpiece. Completed in 1943, it was released by the Prague type foundry Slévárna písem in 1946. The original design was inspired by the author's handwriting adjusted for typesetting technology, and expressed his belief that 'letters could not be designed until they had been written.' Menhart also believed that typefaces should provoke in their readers a whole range of cultural associations, or 'Czech-ness,' and for this reason typefaces, like people had to have a face, and their voices needed to be 'friendly or rough, cold, angry, or demanding.'

The poet Jan Noha (1908–1966) wrote of Menhart's typeface that 'Your Manuscript is becoming to the written word what the national folk melodies are to song,' to which Menhart replied: 'I wrote the music, but without the musicians, engravers, foundry workers, typesetters and printers of the whole orchestra, which must be coordinated with the greatest sensitivity, there wouldn't be a song—and my typefaces would not exist' (quoted in Duensing, 38).

Unfortunately, after the war the collective type foundry Grafotekna used Menhart's new typefaces as the 'face' of socialist book production of the new communist regime.

94 Toyen. *Střelnice: cyklus dvanácti kreseb 1939–1940*. Prague: František Borový, 1946.

From 1938, Toyen lived under personal threat and fear of persecution, and was unable to participate freely in political and avant-garde activities. Her clandestine drawings for *Střelnice* (The Shooting Gallery), undertaken starting in 1939, began her war period, and were completed in reaction to the Nazi takeover of Czechoslovakia. She used images of children's toys or fairground props to confront indirectly the realities of war, and her own boundless despair at the aggression and destruction it causes. The figures appear in desert-like, wasteland settings in a world of misery and devastation with no overt logic or meaning. Yet with her drawings, projected onto a world of children's games, critics found that they served as 'allegorical parables of the apocalyptic horrors of the Second World War' (Anděl et al., 82). Her sequence opens with the image of a faceless girl with a jump rope standing before two hens lying on their backs; followed by another image of a baby's head, screaming and with eyes streaming with tears, against a background littered with empty cages. In another image, two girls' heads appear, one with her eyes blindfolded, the other with her mouth gagged.

The cycle was published after the war in Prague in an edition of two hundred copies. Her graphic commentary on the war was accompanied by a poem by Jindřich Heisler which reinforced the atmosphere of negation and absence. Teige introduced the volume, and designed the cover with the motif of the target. He said of Toyen's drawings that they were neither an 'illustrated chronicle of the Second World War, a picture-book history of terrorism, nor a specific propagandistic political statement,' but, rather, that their evocation of childhood memories and their own inherent reality served as a protest against war and fascism. For Teige, Toyen had shown that surrealism was able to address social conflict and was not indifferent to revolutionary struggle (Hubert, 334).

Back to Decorativism

The modernist sensibilities that had developed and flourished during the interwar period fell into sharp decline with the occupation of Bohemia and Moravia. In the place of the avant-garde '-isms'—cubism, poetism, constructivism, and surrealism—there was a concerted return to national and historical traditions. For the most part, this meant a giant leap back to the nineteenth century, and into a world more familiar to artists such as Alphonse Mucha.

During wartime, both the quality of books, and the number of volumes published, declined. Yet despite the drop, by over seventy-five percent compared to a decade earlier (i.e. 8135 titles were published in 1932 versus 1660 in 1942), of those books published many had large print runs. Works translated from the German (e.g. Goethe), or classics of Czech literature, history and art, such as the works of Karel Hynek Mácha, František Ladislav Čelakovský, Karel Jaromír Erben, and Božena Němcová, were most likely to meet the German censors favour. For example, a wartime edition of Němcová's *Babička* (Grandma), first published in 1855—a fictionalized and idealized retelling of the author's childhood in north-eastern Bohemia in the 1820s through the trope of a saintly grandmother who comes to live with her daughter and grandchildren—was printed in seventy thousand copies under the occupation.

The artistic style that prevailed came closer to art nouveau. An exhibition was organized in 1940 at Prague's Topič Salon in which this style was promoted for its 'hesitant charm and discreet fragrance.' Under the occupation it came to predominate Czech book production, with illustrations returning to extol nature and ornamental design.

However there were artists who found ways to express themselves through metaphors, turning to themes from old Czech and foreign literature. Allegorical themes enabled artists to comment in oblique fashion on the horrors of war at a time of loss of freedom.

95 Karel Hynek Mácha (1810–1836). *Máj, báseň.* Královské Vinohrady: František Strnad, 1940.

This wartime edition of Mácha's romantic poem *May* was published in a limited edition of one hundred copies as the first volume of the monograph series *Růžový palouček* (Rose Meadow, 1940–1942). The series was named

after a place of reverence associated with the reformist educator and philosopher Jan Amos Komenský (1592–1670), and was edited by Bedřich Beneš Buchlovan. The book's woodcuts were engraved by Cyril Bouda, who was a painter, illustrator, and professor at Charles University.

This edition was published by František Strnad (b. 1909) who first worked as a bookseller in Prague. Rather unscrupulous, he bought up book stock during the late 1930s at deep discounts, taking advantage of the new regime's threats of confiscations. Under the Protectorate, he accused leaders of major professional corporations of having a favourable attitude toward Jews. For his dishonest business practices, Strnad was thrown out of the Association of Czech Booksellers and Publishers in 1938. As a publisher, he issued seventeen titles, mostly translations of obscure French, Estonian, and Hungarian writers, and new editions of Czech classic writers, such as Mácha, Čelakovský, Komenský, and Němcová. Among his publications was a Czech translation of Céline's anti-Semitic pamphlet *L'École des cadavres* (1938). His firm was destroyed in 1945 during an allied bombing campaign, and he was denied a further concession by the Association of Czech Booksellers and Publishers for his predatory selling methods, and for issuing the Céline pamphlet.

96 František Ladislav Čelakovský (1799–1852). *Kvítí.* Prague: Vilém Šmidt, 1940.

Beneš, in addition to his editorial work for the monograph series *Růžový palouček,* edited a new edition of Čelakovský's poems, which were first

published in 1822, and came out in a second expanded edition entitled *Kvítí* (Flowers) in 1830. Čelakovský was a poet, translator (Goethe, Walter Scott, Herder), and professor of Slavic literatures. This volume was published as the sixth volume of the bibliophile monograph series *Kytice* (Bouquet), and was printed in an edition of one hundred numbered copies, and three hundred unnumbered ones, of which the item on display is number 17. The illustrations are by Karel Svolinský.

Vilém Šmidt (1908–1990) worked as a bookseller and publisher. He began to produce private bibliophile editions in 1934, and opened up a professional publishing firm in 1940. In all, he published about 130 titles, including his private printings, a majority of which came out under the editorship of Beneš in three monograph series: *Máj* (May, 1936–1941), *Kytice* (1938–1943), and *Ratolest* (Sprig, 1940–1946). They specialized in the publishing of nineteenth-century Czech poetry and prose. During the occupation they also managed to issue several unauthorized reprints.

97 Karel Jaromír Erben (1811–1870). *Kytice: z pověstí národních.* Prague: Vilém Šmidt, 1940.

Aside from editing Čelakovský's poetry collection, Beneš also supervised this new edition of poems by the historian and writer Erben. Originally published in 1853, they are written in the style of ballads on traditional Czech themes. The wartime edition came out as the tenth volume of the monograph series of the same title, *Kytice* (or Bouquet), and was printed in two hundred numbered copies, and three hundred unnumbered ones.

The painter and graphic artist Václav Karel (1902–1969) contributed eleven woodcuts. His artist's studio, along with most of his paintings, was destroyed during an allied bombing of Prague in 1945.

98 Geoffrey Chaucer (c. 1343–1400). *Canterburské povídky.* Prague: Družstevní práce, 1941.

Chaucer's *Canterbury Tales* were translated by František Vrba, and published by the modernist publishing house Družstevní práce (DP), with illustrations, book cover, and graphic design by Karel Svolinský. Vrba translated from American (Bradbury, Hemingway, Arthur Miller), English (Dickens, Marlowe, Shakespeare), French (Corneille, Molière, Sartre), German (Hölderlin, Schiller), and Russian (Briusov, Herzen) literatures. He served as editor of DP from 1940 to 1941, but then was arrested and interned in the German concentration camps of Dachau and Buchenwald until 1945.

Vrba survived, and after the war went on to work as a teacher, editor, critic, and a very prolific translator.

99 Nizami Ganjavi (1140/41–1202/3). *Sedm princezen.* Prague: Družstevní práce, 1943.

The orientalist Jan Rypka (1886–1968), poet Vladimír Holan (1905–1980), poet-translator Svatopluk Kadlec, and Jaroslav Seifert joined forces in translating into Czech this epic Persian poem by the medieval Azerbaijani poet Ganjavi. Written in 1197, Ganjavi in his *Seven Beauties* crafted a romanticized biography of the Sasanian Persian empire ruler Bahrām Gōr. The king falls in love with seven princesses from across the empire and marries them; thereafter engaging in pleasure-loving activities with his wives, and pursuing his passion for hunting. While thus engaged, an evil minister seizes power in the realm. Bahrām discovers that the affairs of Persia are in disarray, the treasury is empty and the neighbouring rulers are posed to invade. Subsequently the minister is put to death, and justice and order are restored. The translators may have been more drawn to the political aspects of the poem than its allegorical meaning of a spiritual journey. Nonetheless, the themes of good and evil, abstinence, marriage, and morality transcend the contemporary context.

The book was designed by Method Kaláb, and includes sixteen original lithographs by Václav Fiala (1896–1980). Fiala, a painter, typographer, and illustrator, studied in Vienna, Kharkiv (Ukraine), St. Petersburg, and, finally, in Prague under Max Švabinský.

100 *Legenda o svaté Kateřině*. Prague: Spolek českých bibliofilů, 1941.
This legend of St. Catherine of Alexandria was transcribed and edited by the Czech literary historian Jan Vilikovský (1904–1946), a professor at the Masaryk University in Brno who is credited with compiling the first English-Slovak dictionary (1946). Catherine of Alexandria, a convert to Christianity, debated fifty pagan philosophers who, amazed at her eloquence and wisdom, converted, and were then martyred, as was she. The cult of St. Catherine was one of the most popular in medieval Europe. She owed her popularity in fourteenth-century Bohemia and Moravia to the Holy Roman Emperor Charles IV (1316–1378) who made her his personal protectress. In 1356, the emperor built a church in her honour in Prague, and, after 1347, dedicated a chapel to her in his castle of Karlstein. Based on Latin sources, the *Life of St. Catherine of Alexandria* was written in Old Czech by an anonymous author sometime between 1360 and 1375. The text was likely written to offset heretical sentiments of the time by radical reformers of the Catholic Church.

The book was designed by Method Kaláb, illustrated by Karel Svolinský, and published in an edition of 320 numbered copies.

101 Karel Hynek Mácha (1810–1836). *Znělky*. Prague: Erna Janská, 1942.
Erna Janská published this wartime edition of Mácha's lesser known sonnets, with an afterword by Vojtěch Jirát (1902–1945), and woodcuts by František Kobliha. It was printed as the eighteenth (and last) volume of her monograph series *Stožár* (Flagpole) in an edition of three hundred copies.

102 Johann Wolfgang von Goethe (1749–1832). *Pohádka*. Prague: František Jan Müller, 1942.
Goethe's *Das Märchen* (A Fairy Tale, 1795) was translated into Czech by Josef Hrůša (1882–1954) and the physician-poet Jiří Skořepa (1921–2003). Published in Müller's monograph series *Krásná užitková kniha* (Beautiful Utilitarian Book, 1939–1949), it includes an afterword by František Tichý and illustrations by Ludmila Jiřincová (1912–1994). A painter, illustrator, and graphic artist, Jiřincová first studied privately under Rudolf Vejrych (1882–1939), and then at the State Ceramic School and the Academy of Arts in Prague. She contributed illustrations to nearly 360 books, especially for the works of Seifert. Her illustrative work often depicted young women, and had a dreamy, mysterious, and nostalgic quality.

103 Fráňa Šrámek (1877–1952). *Splav*. Prague: František Borový, 1941. Šrámek was a poet, novelist, and dramatist who, together with Stanislav Kostka Neumann, belonged to the anarchist group around the journal *Nový kult* (New Cult). His pacifist views were shaped by his service in the Austrian army during the First World War, in the course of which he fought on the Russian, Italian, and Romanian fronts, and was also imprisoned for writing anti-war poetry. This collection of idyllic poems, *The Weir,* first published in 1916, focuses on the beauty of life, nature, and love. During the Second World War, Šrámek would write poetry expressing his aversion to the Nazi occupiers. It is said that during the occupation he refused to leave his apartment in Prague-Smíchov, because he did not want to run into a Nazi uniform. He died in 1952, at age 75, during the arbitrary Stalinist political trials.

The volume's lithographs are by Karel Svolinský. It was published in a limited edition of 150 copies of which the one on exhibit is number 122.

104 *Edda: bohatýrské písně*. Prague: Evropský literární klub, 1942. The *Poetic Edda* is a collection of mythological and heroic songs derived from a manuscript found in Iceland in 1643, but dating from the ninth to the thirteenth centuries. They were translated from Old Norse into Czech by Emil Walter (1890–1964). In the 1920s Walter was appointed as a cultural attaché at the Czechoslovak embassy in Denmark, and later as a cultural attaché in Stockholm. After the Second World War, he was the ambassador to Norway, but in 1948 left office for political reasons and immigrated to Sweden.

The volume was published by the European Literary Club in Prague, with illustrations by Antonín Strnadel (1910–1975). A painter and illustrator, Strnadel studied under Max Švabinský, and served as professor at the Academy of Fine Arts in Prague from 1947 to 1970. He illustrated over 240 books, for which, along with his other artistic contributions, he was honoured in 1967 with the title of national artist of the Czechoslovak Socialist Republic.

105 Adam de La Halle (c. 1235–c. 1288). *Robin a Marion.* Prague: Rudolf Kmoch, 1942.

La Halle's *Le Jeu de Robin et de Marion* is the earliest French secular play written with music. The *pastourelle* about the romance between a knight and a shepherdess dates to 1282–1283. Karel Projsa (1912–1972) translated it into Czech. Projsa was the husband of one of Franz Kafka's nieces. He was less a talented translator than a lover of art and literature. He associated with the Prague circle of avant-garde writers more or less connected with the surrealist movement and structuralism. From 1933 to 1939 he studied history and language at Charles University. During the Second World War he was active in the resistance, providing material assistance to Jews imprisoned in concentration camps, and hiding the writer Jiří Weil in his apartment. After the war, he worked on a project to publish Kafka's collected works in Czech, which did not come to fruition because of disputes over author's rights, litigation, and, then in 1948, regime change.

The Czech translation of La Halle's work was published for Klub 777 bibliofilů (Club of 777 Bibliophiles), with typography by Method Kaláb, and six woodcuts by Emil Kotrba. Kotrba worked in graphic media, including wood engraving, etching, and lithography, and is most recognized for his depiction of animals, particularly portraits of horses.

106 Walther von der Vogelweide (c. 1170–c. 1230) et al. *Ve službách paní.* Prague: Evropský literární klub, 1941.

Antonín Hartl (1885–1944) selected and translated from Middle High German this collection of lyric poetry. Hartl worked as a journalist and translator, served in the Ministry of Foreign Affairs with responsibility for cultural policy in Carpathian Ruthenia (during which time he devoted himself to the issue of Rusyn culture and language), and was a prominent promoter of Freemasonry in Czechoslovakia. Ladislav Heger (1902–1975), a philologist and translator of Germanic languages (mainly German, Dutch, Danish and Icelandic), edited the volume and contributed the afterword.

The collection was published in the European Literary Club's (ELK) monograph series *Ráj knihomilů* (Bibliophile Paradise), which was founded and led by Bohumil Janda (1900–1982), Vojtěch Jirát, and Oldřich Menhart, with fourteen lithographs by Antonín Strnadel, and under the artistic direction of Method Kaláb.

Sources of Acquisition

Gaertner, Dr. Erika E.: 64
Madill, Kathleen (Bequest): 16, 47
Reichl, Jaroslav (Collection) (Gift of Carl Alexander): 2, 7–8, 21–30, 32–39, 49, 90, 93, 95–106
Scheybal, Frank J. (Czech Collection): 11–12, 14, 17–20, 42, 44, 50–52, 54, 57, 59, 62–63, 65, 69–72, 74–76, 94
Skilling, H. Gordon (Collection): 58
Škvorecký, Josef: 68, 73
Smrž, Jiří: 15
Steinsky, John and Georgina: 10

Selected References in English and French

Ambros, Veronika. "America Relocated – Karel Čapek's Robots between Prague, Berlin and New York." In: Jestrovic, Silvija and Yana Meerzon (eds.). *Performance, Exile and 'America.'* Houndmills, Basingstoke; New York: Palgrave Macmillan, 2009. 134–57.

——. "Golems and Robots: Intermediality, Hybridity and the Prague School." In: Ambros, Veronika et al. (eds.). *Structuralism(s) Today: Paris, Prague, Tartu.* New York; Toronto: Legas, 2009. 176–89.

——. "How Did the Golems (and Robots) Enter Stage and Screen and Leave Prague?" In: Cornis-Pope, Marcel and John Neubauer (eds.). *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries. Volume IV: Types and Stereotypes.* Amsterdam; Philadelphia: John Benjamins Publishing Company, 2010. 308–320.

——. "On the Waves of Avantgarde. From Hašek to Nezval." In: Reichman, Eva (ed.). *Avant-gardistische Literatur aus dem Raum der (ehemaligen) Donaumonarchie.* St.Ingbert: Röhrig, 1997. 46–62.

——. "Prague: Magnetic Fields or the Staging of the Avant-Garde." In: Cornis-Pope, Marcel and John Neubauer (eds.). *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries. Volume II.* Amsterdam; Philadelphia: John Benjamins Publishing Company, 2007. 176–82.

——. "Vest Pocket Revue—Reviewed." *Zeitschrift für Slawistik* 38, no. 3 (1993): 457–63.

Bartram, Alan. *Bauhaus, Modernism and the Illustrated Book.* London: British Library, 2004.

——. *Futurist Typography and the Liberated Text.* London: British Library, 2005.

Anděl, Jaroslav et al. (eds.). *Czech Modernism, 1900-1945.* Houston: Museum of Fine Arts; Boston: Bulfinch Press, 1989.

Becker, Edwin, Roman Prahl, and Petr Wittlich (eds.). *Prague 1900: Poetry and Ecstasy.* Amsterdam: Van Gogh Museum; Frankfurt am Main: Museum of Applied Art; Zwolle: Waanders Uitgevers, 1999.

Berghaus, Günter (ed.). *International Futurism in Arts and Literature.* Berlin; New York: Walter de Gruyter, 2000.

Biľak, Johanna. "Czechoslovak Typography Connections." *Typotheque* (2006). Retrieved from https://www.typotheque.com/articles/czechoslovak_typography/.

Birgus, Vladimír. *Czech Photographic Avant-Garde, 1918–1948.* Cambridge, MA: MIT Press, 2002.

Burton, Richard. *Prague: A Cultural and Literary History.* New York: Interlink Books, 2003.

Bury, Stephen (ed.). *Breaking the Rules: The Printed Face of the European Avant Garde 1900–1937.* London: British Library, 2007.

Bydžovská, Lenka. "Against the Current: the Story of the Surrealist Group of Czechoslovakia." *Papers of Surrealism* 1 (Winter 2003): 1–10.

——. "Lautréamont vu par Jindřich Štyrský." *Revue des études slaves* 74, no. 1 (2002–2003): 143–50.

Čapek, Karel. *Toward the Radical Center: A Karel Čapek Reader.* Highland Park, N.J.: Catbird Press, 1990.

Dluhosch, Eric, and Rostislav Švácha. *Karel Teige, 1900–1951: L'Enfant Terrible of the Czech Modernist Avant-Garde.* Cambridge, MA: MIT Press, 1999.

Duensing, Paul Hayden. "Oldřich Menhart." *Fine Print* 13, no. 1 (1987): 34–39.

Dvorak, Frantisek. "Eastern European Printmaking, Part 1: Czechoslovakia, 1400–1950." *Print Review* 7 (1977): 51–61.

Erotisme et surréalisme en Tchécoslovaquie: Emil Filla, Frantisek Ketzek, Rudolf Krajc, Vaclav Masek, Antonin Pelc, Jindrich Styrsky, Toyen, Alois Wachsmann, [exposition] novembre 1993, Galerie 1900–2000, Paris. Paris: Galerie 1900–2000, 1993.

Fijalkowski, Krzysztof, and Michael Richardson. "Years of Long Days: Surrealism in Czechoslovakia." *Third Text* 36 (Autumn 1996): 15–28.

Fraser, James H., Gordon Dana, and Blanka Stehlíková. *The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s: An Exhibition Drawn from the Emma Linen Dana Czech Avant-Garde Book Collection.* Madison, NJ: Florham-Madison Campus Library, Fairleigh Dickinson University, [1996].

Fronek, Jiří, and Konstantina Hlaváčková (eds.). *Vital Art Nouveau 1900: From the Collections of the Museum of Decorative Arts in Prague.* Prague: Arbor Vitae, 2013.

Galmiche, Xavier. *Facétie et illumination: l'œuvre de Josef Váchal, un graveur écrivain de Bohême, 1884-1969.* Paris: Presses de l'Université de Paris-Sorbonne; Prague: Paseka, 1999.

Garfinkle, Deborah. "Karel Čapek's 'Pásmo' and the Construction of Literary Modernity through the Art of Translation." *Slavic and East European Journal* 47, no. 3 (Autumn 2003): 345–66.

Hartmann, Antonin. "Eastern European Printmaking, Part 2: Czechoslovakia, 1950 to Present." *Print Review* 7 (1977): 62–74.

Herscher, Andrew. "The Media(tion) of Building: Manifesto Architecture in the Czech Avant-Garde." *Oxford Art Journal* 27, no. 2 (2004): 195–217.

Hlušička, Jiří (ed.). *Antonín Procházka, 1882–1945: The Brno City Museum, the Moravian Gallery in Brno, 6 June–29 September 2002, the Municipal House, Prague, 11 December 2002–22 March 2003.* Brno: City Museum: Moravian Gallery; Prague: Municipal House, 2002.

Hoffmeister, Adolf. "Czechoslovakia." In: Amstutz, Walter (ed.). *Who's Who in Graphic Art*. Zurich: Amstutz & Herdeg Graphis Press, 1962. 98–118.

Hošková, Simeona. "Traditions of Contemporary Czech Graphic Art." *Panorama of Czech Fine Arts* [1] (1986): 78–93.

Hubert, Renée Riese. "Clandestine Collaborations: Toyen, Styrsky, & Heisler." In *Magnifying Mirrors: Women, Surrealism, & Partnership*. Lincoln: University of Nebraska Press, 1994. 309–44.

Hučin, Ondřej. "Modernist Inroads into Czech Theater." In: Cornis-Pope, Marcel and John Neubauer (eds.). *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries. Volume III: The Making and Remaking of Literary Institutions*. Amsterdam; Philadelphia: John Benjamins Publishing Company, 2007. 178–89.

Huebner, Karla. "In Pursuit of Toyen: Feminist Biography in an Art-Historical Context." *Journal of Women's History* 25, no. 1 (Spring 2013): 14–36.

Kawahata, Naomichi. "The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s." *Idea* 45, no. 260 (1997): 96–102.

Kiebuzinski, Ksenya. "The Jaroslav Reichl Czech Book Collection." *PJRC Update* 5 (2012): 3–4.

——. "Purchased from Quaritch: Book Design of the Czech Avant-Garde." *The Halcyon: The Newsletter of the Friends of the Thomas Fisher Rare Book Library* 51 (June 2013): 9–10.

Lamač, Miroslav. *Cubisme tchèque*. Paris: Flammarion; Centre Georges Pompidou, 1992.

Levinger, Esther. "Czech Avant-Garde Art: Poetry for the Five Senses." *The Art Bulletin* 81, no. 3 (1999): 513–32.

Mácha, Karel Hynek. *May*. Trans. Marcela Sulak. Prague: Twisted Spoon Press, 2005.

Mashek, Joseph. "Karel Teige: Functionalist and then Some [Dreams and Disillusion: Karel Teige and the Czech Avant-Garde at the Wolsonian-Florida International University in Miami Beach]." *Art in America* 89, no. 12 (Dec. 2001): 100–105, 128.

Mikula, Jiří. "The Teaching of Illustration at the Academy of Applied Art in Prague." *Fine Print* 13, no. 1 (Jan. 1987): 33.

Nezval, Vítězslav. *Prague with Fingers of Rain*. Trans. Ewald Osers. Tarset, Northumberland: Bloodaxe Books, 2009.

Oikawa, Saeco. *Čapek's Bookshelf: The Book Design of Josef Čapek*. Tokyo: P.I.E.; London: Hi Marketing 2003.

Ort, Thomas. *Art and Life in Modernist Prague: Karel Čapek and His Generation, 1911–1938*. New York: Palgrave Macmillan, 2013.

Parke-Taylor, Michael. *André Masson Inside/Outside Surrealism: Prints and Illustrated Books from the Gotlieb Collection.* Toronto: Art Gallery of Ontario, 2001.

Passuth, Krisztina. *Les avant-gardes de l'Europe centrale: 1907–1927.* Paris: Flammarion, 1988.

Pavlik, Devana. "Modern Czech Book Design and Illustration." *Solanus* n.s. 3 (1989): 52–76.

Pečírková, Jaroslava. "Czech Translations of the Bible." In: Krasovec, Joze (ed.). *The Interpretation of the Bible: the International Symposium in Slovenia.* Sheffield, England: Sheffield Academic Press, 1998. 1167–1200.

Pomajzlová, Alena. *Vidět knihu/Knižní grafika Josefa Čapka = Seeing the Book/The Book Design of Josef Čapek.* Prague: Kant, 2010.

Pynsent, Robert B. "Czech Decadence." In: Cornis-Pope, Marcel and John Neubauer (eds.). *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries. Volume I.* Amsterdam; Philadelphia: John Benjamins Publishing Company, 2007. 348–63.

——. "Mácha, the Czech National Poet." In: Cornis-Pope, Marcel and John Neubauer (eds.). *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries. Volume 4: Types and Stereotypes.* Amsterdam; Philadelphia: John Benjamins Publishing Company, 2010. 56–85.

Reisingerová de Puineuf, Sonia. "Devětsil à la page: le livre ABECEDA et sa place dans l'avant-garde tchèque." *Cahiers du Musée national d'Art moderne* 78 (2001): 70–87.

Ricke, Helmut (ed.). *Czech Glass 1945–1980: Design in an Age of Adversity.* Düsseldorf: Museum Kunst Palast; Stuttgart: Arnoldsche, 2005.

Rous, Jan. "The Typography and Design of Czech Books between the Wars." *Fine Print* 13, no. 1 (Jan. 1987): 19–21.

Sayer, Derek. *The Coasts of Bohemia: A Czech History.* Princeton: Princeton University Press, 1998.

——. *Prague, Capital of the Twentieth Century: A Surrealist History.* Princeton: Princeton University Press, 2013.

Seifert, Jaroslav. *The Poetry of Jaroslav Seifert.* Trans. Ewald Osers. North Haven, CT: Catbird Press, 1998.

Sierman, Koosje. "The Game of Art: Karel Teige and the Czech Avant-Garde." *Eye* 3, no. 12 (1994): 56–63.

Sigal-Klagsbald, Laurence. "Le Cantique des cantiques illustré par Kupka." *Cultures d'Europe centrale* no. 6 [L'illustration en Europe centrale aux XIXe et XXe siècles: un état des lieux; Textes réunis par Markéta Theinhardt et Pierre Brullé] (2006): 169–83.

Šmejkal, František and Rostislav Švácha (eds.). *Devětsil: Czech Avant-Garde Art, Architecture and Design of the 1920s and 30s.* Oxford: Museum of Modern Art; London: Design Museum, 1990.

Šolić, Mirna. "Karel Capek's Travels: Adventures of a New Vision." (PhD diss., University of Toronto, 2008).

Srp, Karel. *Jindřich Štyrský.* Praha: Torst, 2001.

Srp, Karel, Lenka Bydžovská, Alison de Lima Greene, and Jan Mergl. *New Formations: Czech Avant-Garde Art and Modern Glass from the Roy and Mary Cullen Collection.* Houston: Museum of Fine Arts, 2011.

Stasik, Andrew J. "Eastern European Printmaking: Introduction." *Print Review* 7 (1977): 49–50.

Stehlíková, Blanka. "Books and Illustration: Czech Illustrated Books Today." *Panorama of Czech Fine Arts* [1] (1986): 138–45.

Stewart, Neil. "The Cosmopolitanism of *Moderní revue* (1894–1925)." In: Cornis-Pope, Marcel and John Neubauer (eds.). *History of the Literary Cultures of East-Central Europe: Junctures and Disjunctures in the 19th and 20th Centuries. Volume III: The Making and Remaking of Literary Institutions.* Amsterdam; Philadelphia: John Benjamins Publishing Company, 2007. 63–70.

Švestka, Jiří, Tomáš Vlček, and Pavel Liška (eds.). *Czech Cubism 1909–1925: Art, Architecture, Design.* [Prague]: i3 CZ, Modernista, 2006.

Thomas, Alfred. *The Labyrinth of the Word: Truth and Representation in Czech Literature.* Munich: R. Oldenbourg Verlag, 1995.

Toman, Jindřich, and Zdeněk Primus (eds.). *Foto/montáž tiskem = Photo/Montage in Print.* Prague: Kant, 2009.

——. *Kniha v českém kubismu = Czech Cubism and the Book.* Prague: Kant, 2004.

Vann, Philip. "A Czech Spell." *Antique Collector* 63, no. 2 (Feb. 1992): 76–79.

Vlček, Tomáš. "The Beginnings of Modern Czech Book Art: A Comment on the Work of Vojtěch Preissig, František Kupka, Frantisek Bílek, Jan Preisler, Josef Váchal." *Fine Print* 13, no. 1 (Jan. 1987): 16–19, 25–26.

Volek, Bronislava. "Czech Poetism: A Review Article. *Der Poetismus: das Programm und die Hauptverfahren der tschechischen literarischen Avantgarde der zwanziger Jahre* by Vladimir Müller." *The Slavic and East European Journal* 24, no. 2 (Summer 1980): 155–58.

Vondráček, Radim: "Et patati et patata humoristique… Sur les limites de l'illustration tchèque dans la première moitié du XIXe siècle." *Cultures d'Europe centrale* no. 6 [L'illustration en Europe centrale aux XIXe et XXe siècles: un état des lieux; Textes réunis par Markéta Theinhardt et Pierre Brullé] (2006):14–28.

Walker, Ian. "Between Photograph and Poem: A Study of Štyrský and Heisler's *On the Needles of These Days.*" *Papers of Surrealism* 3 (Spring 2005): 1–19.

——. "On the Needles of These Days: Czech Surrealism and Documentary Photography." *Third Text* 18, no. 2 (2004): 103–118.

Winner, Thomas G. *The Czech Avant-Garde Literary Movement between the World Wars.* Edited by Ondřej Sládek and Michael Heim. New York: Peter Lang, 2015.

Witkovsky, Matthew S. "Staging Language: Milča Mayerová and the Czech Book 'Alphabet.'" *The Art Bulletin* 86, no. 1 (2004): 114–135.

——. "Surrealism in the Plural: Guillaume Apollinaire, Ivan Goll and Devětsil in the 1920s." *Pages of Surrealism* 2 (Summer 2004): 1–14.

Wittlich, Petr. *Art-Nouveau Prague: Forms of the Style.* Prague: Charles University, 2009.

——. *Prague: Fin de siècle.* Trans. Sabrina Skarbova. Paris: Flammarion, 1992.

UNIVERSITY OF TORONTO LIBRARY. 2015 $25.00